THE GREAT ZATZBY

The Rise and Fall of Joe Brooks, The Last Emperor of Retailing

BY MICHAEL GROSS

DEPRESSED KIDS

How to Spot Trouble—and Rescue Your Child With New Treatment

BY COLETTE DOWLING

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NEW YORK

Bill Clinton: Who Is This Guy?

BY JOE KLEIN

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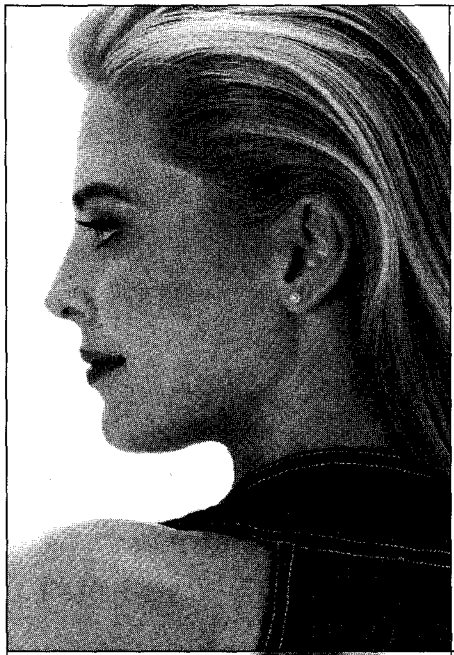

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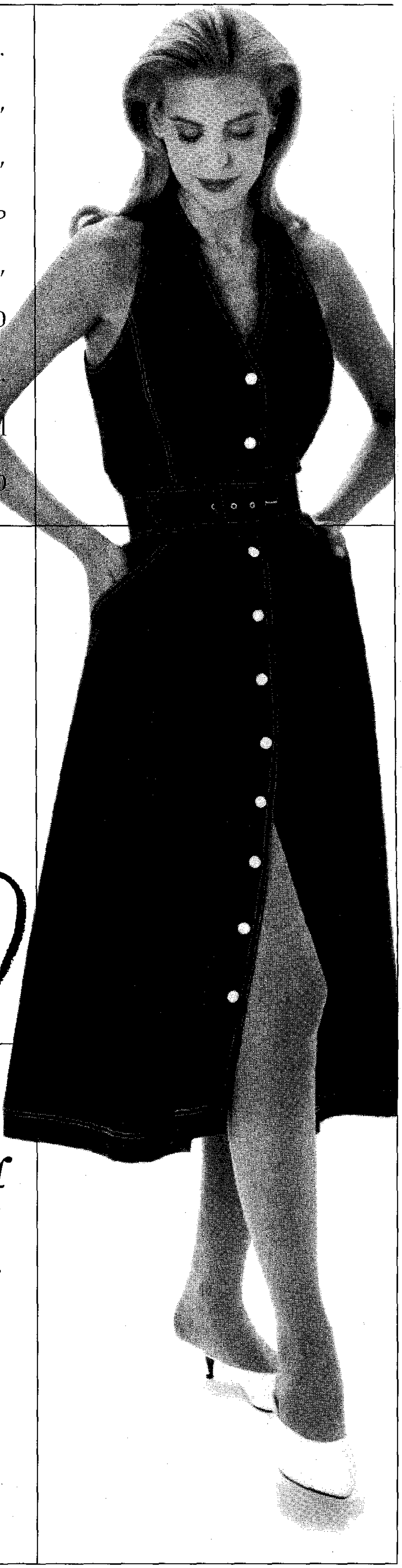

Lord & Taylor

The SIGNATURE of

AMERICAN

STYLE

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28 Who Is Bill Clinton?

BY JOE KLEIN

He's quietly become the Democratic front-runner, but nobody knows who he is. Here, for the first time, Bill Clinton gets personal. The Arkansas governor moves beyond the specificity that has marked his campaign—a flood of proposals, statistics, *information.* Instead, he talks family: his troubled childhood and alcoholic stepfather, his need to please. In New Hampshire, Clinton seems the strongest of a weak Democratic field, but Joe Klein reports on a hot candidate who still has a long way to go.

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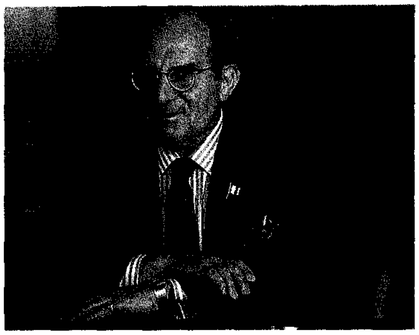
BY MICHAEL GROSS



In New York City, Joseph Brooks *was* retail. Before that, he was just a guy named Joe Zatz. Zatz went Brooks 40 years ago—when he left Philadelphia for a new identity. He soon became a merchandising legend, tearing through A&S, Lord & Taylor, AnnTaylor. Brooks was a manic genius; his employees resembled a cult. But after he took AnnTaylor public and made his son president, his empire began to crumble.

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BY COLETTE DOWLING

If you've been trying to talk your child out of depression, you may be wasting your time. Traditional remedies (special education, psychotherapy) often ignore the cause—which many scientists increasingly believe is biological. So kids lose years of development, labeled "hyperaggressive" and "antisocial." Colette Dowling reports on the antidepressants that can save young lives, and tells her own daughter's story.

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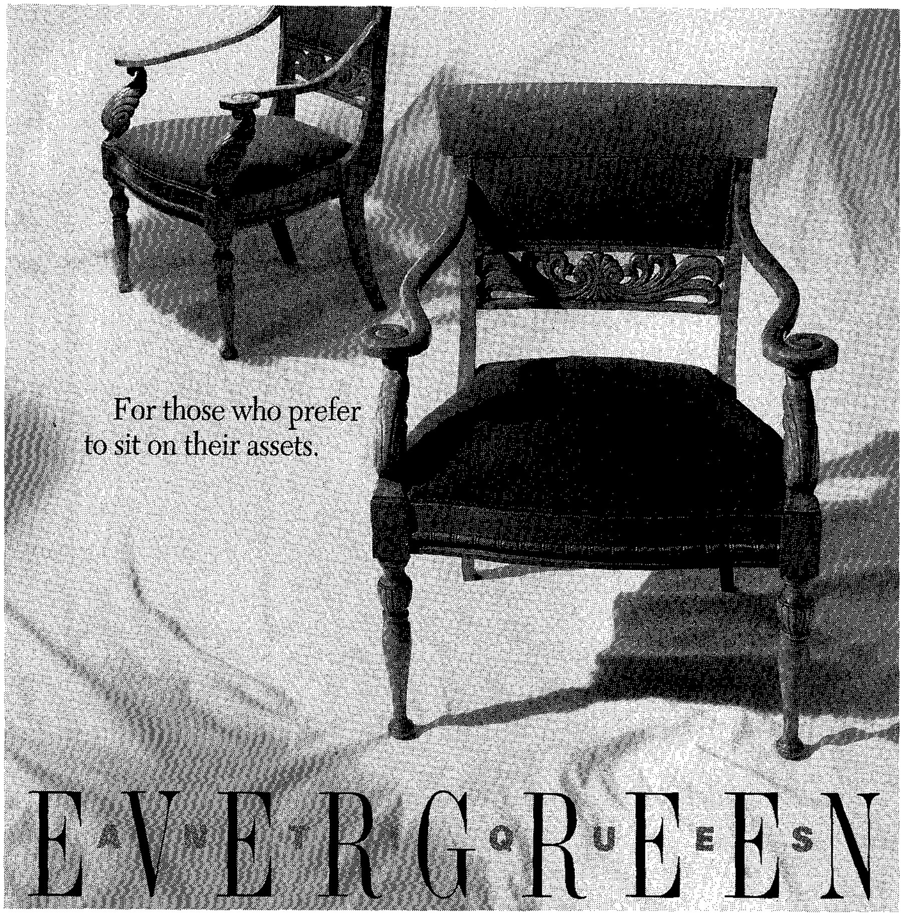
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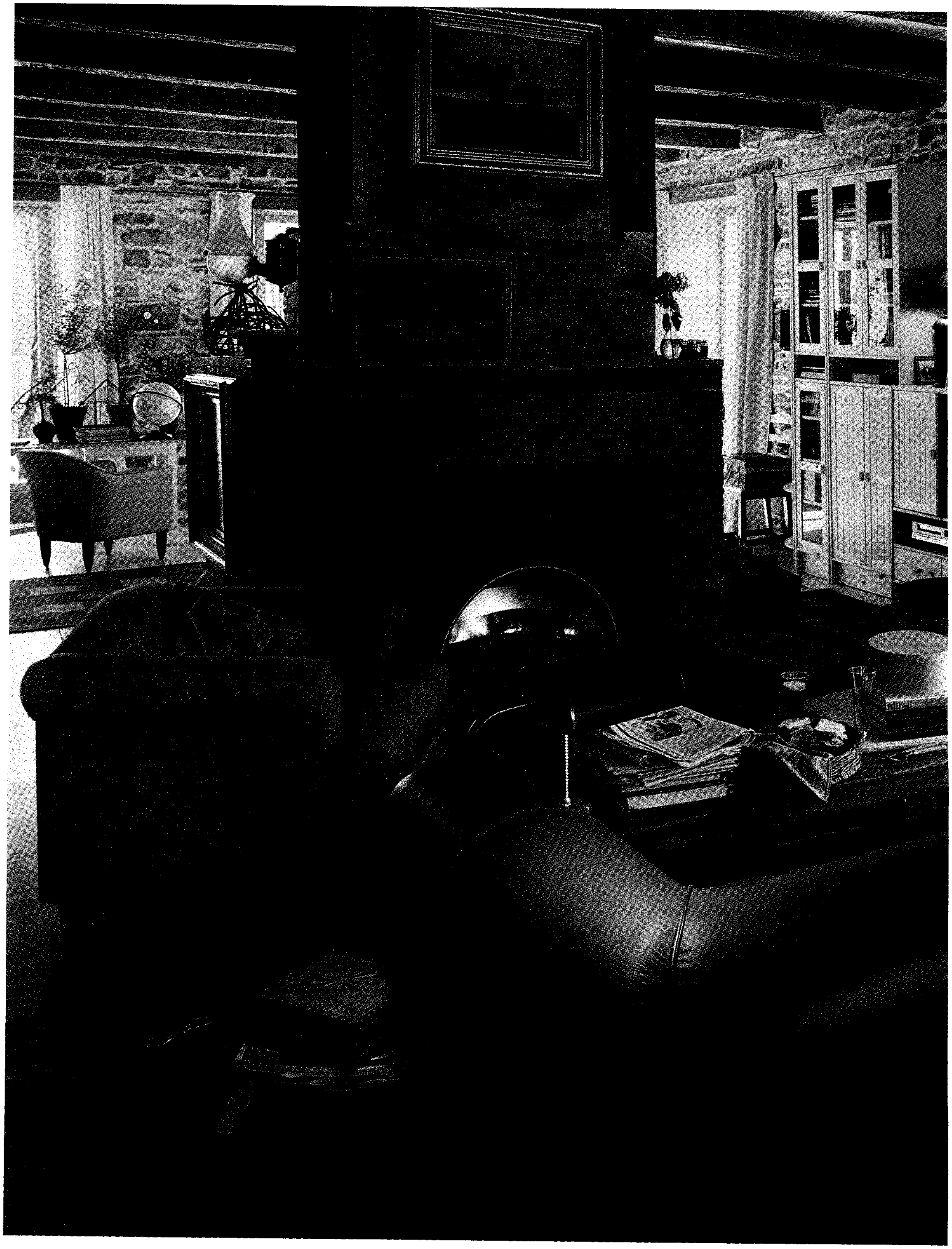

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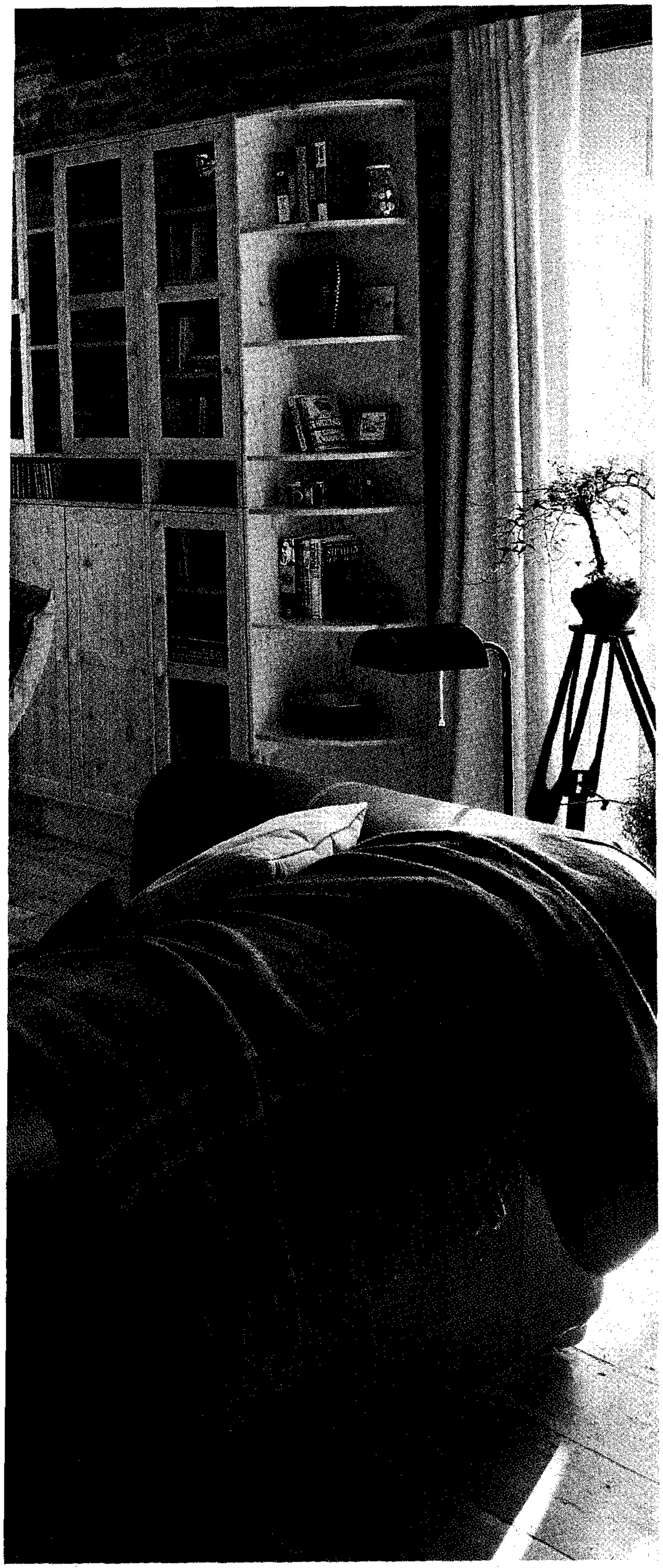

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LETTERS

Savoir Fare

RARELY HAVE I SAVORED A MAGAZINE AS much as I did "The Food of New York" [December 23–30]. I was happy to see Sant Ambroeus included in Barbara Costikyan's article "The Joy of Shops." Whether I was learning to sip espresso there with my parents or sneaking away from a field trip to the Whitney with my roommates to have gelati, Sant Ambroeus had special meaning for me. This fall, some friends introduced me to Fairway Market. Your photograph of the cheese counter reminded me of a half-hour I spent trying to decide on a cheese that would be best to serve with cocktails as Fairway regulars shouted their choices and the men working the counter kept asking, "Have you decided yet?"

Ashley Heyer
Charlotte, N.C.

I COULDN'T HELP WONDERING IF *New York* left Paprikas Weiss out of the special edition on food because its reporters couldn't get through the door of the crowded store. During a holiday visit to the city, I had to stand outside until the crowd thinned out. It was well worth the wait.

Sioux Coddon
Los Angeles, Calif.

AFTER READING YOUR ENTIRE ISSUE ON FOOD in New York City, I was very disappointed that *New York* left out the whole population that eats kosher foods. There was even a special section on ethnic foods, and I was sure that there would be *some* listing for kosher food, which is one of the fastest-growing segments in the food industry.

R. Reich
Queens

Gender Benders

WHO ASKED JOHN TAYLOR WHAT HE THINKS really happened in the encounter between Patricia Bowman and Willie Smith ["A Theory of the Case," January 6]? Taylor's speculative retelling of that night rejects not only the possibility of a crime but even the simple notion that somebody "consciously" lied. Where does he get the confidence to present the facts *his* way, while suggesting that both principals (especially Bowman) are deluded in their remembrances? Taylor says Smith may have "violated the cardinal rule of lying, which is that the lie should resemble the truth as closely as possible." He then does Smith one better by synthesizing a relatively harmless account that nevertheless explains the accuser's injuries and interprets how Smith's normal but ungracious behavior would have "solidified [Bowman's] perception of violation." It may be impossible for us to know what really happened that night, but Taylor's complacent rationalizing and blurring of the testimony is at least as disturbing as the incident he means to put to rest.

Eve Novick
Queens

CLARENCE THOMAS SITS ON THE SUPREME Court for one reason, as John Taylor made clear: "Polls showing women as well as men believed Thomas by a margin of more than two to one [were] polls that the full Senate took into consideration before confirming Thomas" ["Men on Trial II," December 16]. Polls have become the scourge of our society, negating any need for introspection by our elected politicians. These polls were utterly flawed. What portion of the hearings had those polled watched? Polls don't tell us this. Certainly, the vast majority of those believing Thomas had seen his impassioned prime-time self-defense. Were they also riveted to the screen during Hill's testimony or that of her supporting witnesses?

James Klosty
Millbrook, N.Y.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

The Last Word

I WISH TO RESPOND TO TOM DUDZICK'S LETTER addressing John Simon's use of esoteric words in his theater reviews ["Letters: There's No Denying It," December 23–30]. I want to thank Simon for his prodigious, not pretentious, vocabulary. With every new issue of *New York,* I eagerly grab my dictionary and head for Simon's column. What a delight it is to know that I will learn at least one new word—a word to hold on to and try out every so often until I am able to roll it out with skill. I may not get to New York to see the plays, but my diction is steadily improving.

Bonita Kinsinger
Harrisburg, Penn.

Med Alert

WE ARE SORRY THAT JANICE HOPKINS TANNE did not include in her disease-association referral list ["How to Be a Savvy Medical Consumer," November 25] the hot line we sponsor for people seeking doctors who treat depression and manic depression. Those who call 1-800-248-4344 hear a recorded message informing them of the symptoms of depressive illness and manic depression. If they wish to obtain a list of doctors who have represented themselves to the foundation as being particularly qualified to treat affective disorders, they a asked to send a contribution of at least $ (However, the foundation will provide th information free if the caller is unable to a ford the modest contribution.) The 80 number also states that if the call is precip tated by an emergency, the caller shoul call one of two emergency hot lines listed i most telephone directories.

Peter Ros
Executive directo
National Foundation fo
Depressive Illness, Inc
Manhatta

State of Grace

HOW TIRESOME IT MUST BE FOR PETER HELL man that people continue to request suc things as minimal shelter, meager AFD benefits, and some more porridge, pleas ["Sue City," September 16]. As Hellma is well aware, both the city and the stat have publicly admitted that their policy o cutting off all AFDC benefits to familie with children temporarily placed in foste care causes homelessness and delays th reunification of those families, who are often thrown into the streets at exactly th time when assistance is most needed. Th government also has never disputed th fact that the resulting cost of extende foster care is ten times as great as the cos of the AFDC benefits necessary to allo the natural parents to maintain an apartment (or room) to which the children ca return. Last, although Hellman says plaintiff Grace Campfield "disappeared" shortly after she successfully brought he lawsuit, her legal team lost contact wit her only after three years of relentless litigation by the city, in which the city's lawyers relegated her to the barrack shelte system, where children are not allowed and prevented her from receiving a singl penny of the initial judgment, using appellate rules that automatically favor the government. Hellman also neglected to mention that three additional families joine the Campfields' class-action lawsuit, an he somehow forgot to tell *New York'* readers that the appellate court *refused* t dismiss this case as the city and the stat had requested, allowing us more time t gather evidence.

Russell Smith
Frankfurt, Garbus, Klein & Selz
Manhattan

Peter Hellman replies: If Grace Campfield had not abandoned her two children, she could still be receiving AFDC payments. But she did abandon them. Even a liberal like Victor Kovner, former city corporation counsel, came to the conclusion that welfare has its limits. ■

NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

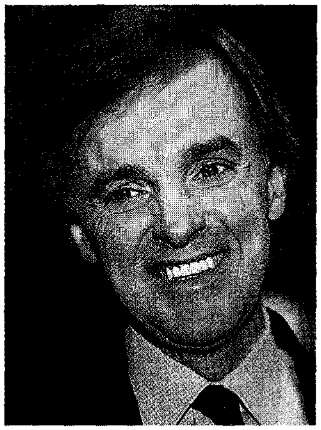
SOME SORE SPOTS...A SCHOOL DUEL...THAT HUNKY HUSSEIN...PUTTING DOWN DINKINS

KERREY TO CAN BOOK COMMERCIALS?

Democratic presidential hope- ul Bob Kerrey may have to dump more than $100,000 in elevision commercials that have never been broadcast.

Earlier this month, the Nebraska senator hired the firm Doak, Shrum, Harris, Sherman, Donilon to replace his ongtime media adviser, Joe Rothstein. Rothstein, says a source, had already produced more than $100,000-worth of spots for Kerrey's White House run "that just don't fit in with the new direction of the campaign," says a source.

Says Kerrey's office, "[We] haven't decided what to do with the footage."


BOB KERREY

JILTED SUITOR FALLS HARD FOR BARD

After Susan Soros was turned down for a job as director of the Cooper-Hewitt Museum master's program in decorative arts, she decided to help start a competing program. The wife of multi-millionaire money manager George Soros has now become a major backer of Bard College's new Graduate Center for Studies in the Decorative Arts. Bard has just hired Derek Ostergard, an adjunct professor at the Cooper-Hewitt, as dean of the center, which will open next year in a West 86th Street townhouse.

Art-world insiders are also questioning the choice of Soros as the project's director. "This is an institutional venture," says Bard College president Leon Botstein. "You don't start an institutional venture on a whim. What Susan Soros offers is a combination of professional and entrepreneurial skills that will make this a first-class institution."

"Not getting the job started me thinking about doing a program in New York. I've been discussing it for the past four years with Botstein," says Soros, who holds a master's degree in decorative arts from the Cooper-Hewitt and is a Bard trustee. "The two programs [Bard's and the Cooper-Hewitt's] are going to cooperate in many ways, but I think a little competition is healthy."

SHIRLEY, YOU JEST: THE ANDY STEIN YEARS

Do Shirley MacLaine and City Council President Andrew Stein have an ancient history together? At a recent Manhattan gathering, MacLaine was asked why she is supporting Stein in his bid to become mayor in 1993. According to one stunned observer, the actress claimed that the two were once husband and wife in a past life, although she didn't specify how long ago that was.

While the mayoral candidate wouldn't comment on the story, MacLaine seems to have a strong psychic connection to New York City political figures. Last summer, the actress said that she still converses with Bella Abzug's late husband, Martin.

MacLaine, who will perform next week with Frank Sinatra and Liza Minnelli at a Stein fund-raiser at the Waldorf-Astoria Hotel, would say only, "I wasn't married to Andy. I was married to David Dinkins and died of boredom."

SHIRLEY MACLAINE

IMELDA MARCOS, FRANKLY SPEAKING

Imelda Marcos, who recently declared her plans to run for president of the Philippines, may wish she hadn't been so forthright in a soon-to-be-broadcast interview.

Australian-based journalist Tess Lawrence spent several hours taping an interview with Marcos, who, says Lawrence, confesses that she found Iraqi dictator Saddam Hussein "a very attractive man" and admits that she visited him in Iraq on several occasions when she was first lady. Sometimes, she left her husband, Ferdinand, behind. "She even offered to go to Iraq and negotiate on behalf of the U.S. for world peace," says Lawrence, who is showing the interview to several potential American broadcasters.

Lawrence also says that Marcos discusses her sexuality, but the journalist declines to elaborate: "All I'll say is that she was astonishingly frank. There were gasps coming from the cameramen and steam coming out of the camera."

IMELDA MARCOS

REELING IN READERS AT THE *OBSERVER*

The New York *Observer* is trying to convert freeloading readers into paying ones.

The weekly paper, which has lost $12 million since it was started in 1987, has a circulation of roughly 50,000, but about half of those copies are given away. Now some readers who've gotten the paper free have been receiving "renewal notices" asking them to start paying.

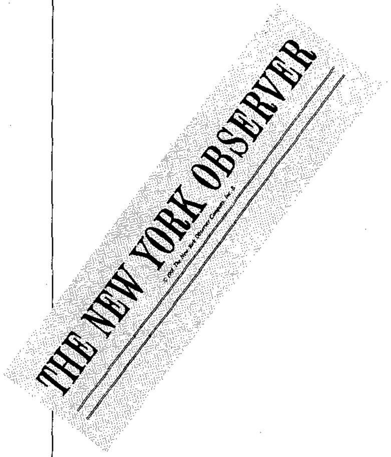
"It was particularly shrewd because the notice never acknowledged that the newspaper had been free," says a source. "That way, they didn't have to explain or apologize

ASSOCIATE EDITOR: DEGEN PENER

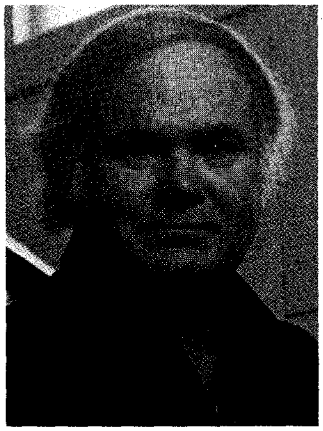
Photographs: top, John Rodgers/Outline; center, Rick Maiman/Sygma; bottom, Tony Costa/Outline.

SALMON PAPER SWIMS UPSTREAM...*NEWS* SCOOP...MILITARY REDRESS...PUB PALS

JAY MCINERNEY



THE *OBSERVER* LOGO



PAT CONROY

for the change in policy."

"Anyone who was on our list at some point requested the paper," says *Observer* owner Arthur Carter. "We always try to develop more and more paying issues and less and less giveaways."

……

NEWSDAY WOOS *NEWS* SCRIBES

New York *Newsday* has been trying to raid the staff of the embattled *Daily News*—without success. The *News's* future has been uncertain since last year's mysterious death of owner Robert Maxwell, and word that he had pilfered from some of his companies' pension funds. Recently, New York *Newsday* approached several of the paper's star reporters, including Heidi Evans (who broke the story about sloppy record-keeping at the City Health Department), Charles Sennott (who was wooed away from the New York *Post* after he uncovered the scandal on Covenant House's Father Bruce Ritter), and political writer Susan Milligan.

All three turned down the offers. Says a *Newsday* spokeswoman, "We *never* comment on who we're recruiting or not recruiting." Sennott didn't return calls, but Evans and Milligan expressed confidence in the future of the tabloid. "I was agonizing about the decision," says Milligan. "But then I decided there's no job security in this world. Ask the people at GM."

……

A ROMAN À JAY?: MEDIA MEN GET BOOKED

Novelist Jay McInerney has publishing insiders playing guessin games. Sources who've seen copies of the manuscript of *Brigh ness Falls*—to be published by Knopf in June—say character and scenes in the book are inspired by people and events a Atlantic Monthly Press, the house that published McInerney' best-selling first novel, *Bright Lights, Big City*. Some parts als seem to be based on the author's social life. "It's not exactly roman à clef," says an assistant to Gary Fisketjon, who edite the book. "They are more like composites of the people [McInerney] knows." But some insiders disagree. "A lot of peopl from the publishing world are recognizable in it," says one "Morgan Entrekin [Atlantic Monthly Press's publisher and editor] is there, and Fisketjon [a former AMP editor] is there There are also others, like [Pantheon's] Erroll McDonald and sort of odd novelist who at times resembles Harold Brodkey."

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NEWS AND NOTES FROM ALL OVER

BELKER BUYS A BOOK: Actor Bruce Weitz, of *Hill Street Blues* fame, has bought the movie rights to *The Four of Us,* the family memoir by playwright Elizabeth Swados that tells about the death of her homeless, schizophrenic brother. Weitz plans to make a feature film for his Myssty Tym production company. "The ironic thing is that Weitz and Swados were supposed to get together years ago for a date," says Swados's lawyer, Roz Lichter. "It never happened."

***DETAILS* DETAILS:** While *GQ* has been more ardently heterosexual in the past few years, Condé Nast's other men's magazine, *Details,* appears to be wooing a gay readership. In its March issue, the monthly is running what may be the first fashion spread in a mainstream publication that features two gay men. The section shows a "dream date" between Jeff Hoover, a researcher at a Manhattan-based think tank, and Michael Goff, editor of the forthcoming gay magazine *Out.* "Four of the guys are going out to meet girls. One is going out to meet a guy," says *Details* editor James Truman. "We want to show fashion as a part of the real world."

IN HIGH ESTEEM: Doubleday has just agreed to pay Peggy Orenstein—formerly of *Mother Jones, Manhattan, inc.,* and *7 Days*—$300,000 for *School Girls,* an exploration of women's self-esteem. The book was sold in a heated auction, with six houses bidding. "It's how adolescents' school, home, etc. shape their views of themselves," says acquiring editor Deb Futter, who wouldn't comment on the advance. She says there are hopes the book could become the *Backlash* of 1993.

……

CONROY CALLS FOR A HALT TO HAZING

Pat Conroy has a new cause. The author of *The Prince of Tides* and *The Great Santini* is investigating hazing at the Citadel, the military college in Charleston, South Carolina, that he attended.

"Four freshmen have left the Citadel because they were hazed," says a source. "Conroy is saying he has the names of some of the hazers. He wrote the local paper [the Charleston *Post and Courier*], threatening to expose them unless local officials do something." Conroy didn't return calls to his agent.

"Hazing is not authorized or allowed at the college, and cadets found guilty of hazing are punished," says Citadel spokesman Ben Legare Jr. "The college is taking no specific actions based on Pat Conroy's allegations. . . . But the cadets took umbrage and countered by writing their own letters to the paper."

Photographs: top, E.J. Camp/Outline; bottom, Andy Freeberg/Outline.

On Madison Avenue/Bernice Kanner

900-DIAL-NOW

THE NUMBERS GAME

TER DIALING DOZENS OF "900" NUMBERS, hold some truths to be self-evident: that e 900 business needs regulating (the overnment is on the case); that it appeals the bored, lonely, and lazy; and that, ith notable exceptions, 900 and 970 alls aren't worth the money. (The information—and titillation—is often banal nd available elsewhere.)

CLEANING UP: *In 1991, we spent $975 million on "900" calls.*

Yet last year, Americans dialed $975-illion worth of 900 calls—ore than 274 million to almost 15,000 numbers. What's everyone calling bout? Information calls enerated $347 million in evenues; entertainment, 196 million. We also spent 69 million to order merhandise, $34 million to be olled and surveyed, and 78 million for coupons nd a chance to win sweeptakes, according to Bruce Kushnick, president of Strategic TeleMedia, a market-research firm.

My mission—to evaluate—was different. I found hat many lines are dial-a-porns that hook a caller for ong periods while the meter uns, or gimmicks where the aller pays to hear a sponor's message. Often, the robotic voice asked my name—ostensibly to send a prize but really to build a data base. I didn't give it and didn't phone from home, fearing an avalanche of junk mail and junk calls.

My warm-up exercise was to choose rom among 970 hot lines with DYKE, PERV, TOOL, and GENT in the suffix. "Hi, baby, you've got the biggest, most beautiul c--k in the world," a throaty voice greeted me. Then, amid a chorus of moans, she confided what she wanted to do to it. "I can feel the fire under your belly," she said as I rang off.

Next was Jeane Dixon Horoscopes (900-988-2222), the oldest telephone-astrology service. The preamble, previously voluntary and now FCC–required for all calls costing more than $2, warns that the call costs 95 cents a minute. I splurge and punch in my birth date, and am addressed by my sign (but hardly personally). "Find a quiet, secure place to do personal financial planning," Dixon advises. "Someone could get out of line with you, but don't take it to heart. Don't overextend yourself as you're wont to do." I elect to hear about marital compatibility and learn that my husband and I "alternate domination" and "have to show each other tolerance. Quit fretting about the future when it comes to love," advises the stargazer. "Follow your heart."

Hardly an epiphany, but then I've paid for movies I've slept through, I remind myself. So I turn to the "place to turn to for answers" about day care and tantrums: 900-535-MOMS. The menu offers tidbits on the video-game craze; how to deal with bed-wetting; or tips to make the holidays fun. I unenthusiastically elect video games but instead hear, "Blessed is the child who has a loving grandparent." Though I press away furiously, following directions to another choice, it's futile. I try again, carefully, but hear the same saccharine spiel about grandparents.

When a 900 ad urges you to call *now*, it's not kidding. Numbers often expire in a month or less. Thus, I fail to hear gospel rap through 900-53-JESUS or a message from Jesus via Patrick Rollins (900-773-5378), who, in December 1990, was supposedly commanded by a riverside apparition to tape Christ's voice. I also miss a "quick ship" goodie package from the now-defunct VISIT NY; have to wait for the government to mail its schedule of federally seized property (900-HOT-BUYS); and forgo a belly laugh from 900-EGO-LIFT. The marriage-partner arranger—900-246-RING—no longer rings, and if I want to learn about premenstrual syndrome, I'll have to do it someplace other than 900-USA-PMSS. In fact, almost half the entries listed in the Philip Lief Group's 1991 *The Best 900 Numbers* were no longer in service in December 1991.

But, of course, dozens of other services were. *Sports Illustrated*'s 900-680-7788 promises juicy gossip: I'd heard on the news the night before the line's "flash" that L.A. Rams coach John Robinson was retiring. A 45-cent call to 900-FUNBATH gets you a 29-cent sample of Calgon Muppets Bubble Bath, a 20-cent coupon, and a 1-in-100 chance to "instantly win $100 in toys from Toys 'R' Us." Speaking "distinctly," I tell the chirpy voice my name and address; she responds, "It's bathtime for my kids. So I've got to go."

Purveyors of 900 lines claim to sell convenience and instant gratification, but spending $1.89 to call Lea & Perrins for a recipe book worth $5 lands me—inconveniently and ungratifyingly—smack in the middle of the recording. Many corporations have shied away from 900 numbers because of negative publicity and stringent new regulations, says Cory Eisner, executive vice-president of Phone Programs, Inc., a telepromotions agency. "Much of the regulation comes from the states themselves. In Minnesota, 900 numbers can't promote contests or sweepstakes. In New York, if the prize is large, the sponsor may have to post a bond."

I'm not looking to buy or sell a used car or to find out the gate number of an arriving flight, nor do I have a burning desire to know whose phone number I've been carrying in my pocket for months. But if I ever do, the *Consumer Reports* Used Car Line (900-446-0500), Flightcall's (900-786-8686) arrival and departure dispatches, and Telename's (900-884-1212) reverse directory (you say the number; they tell you whose it is) sound promising.

But then so did Nannies International (900-446-6269), although it wasn't accessible from this calling area. Promotional materials for Strategic Systems' Medical Information Line (900-535-3600) looked good and, at $5.40, seemed affordable. From

Illustration by David Suter.

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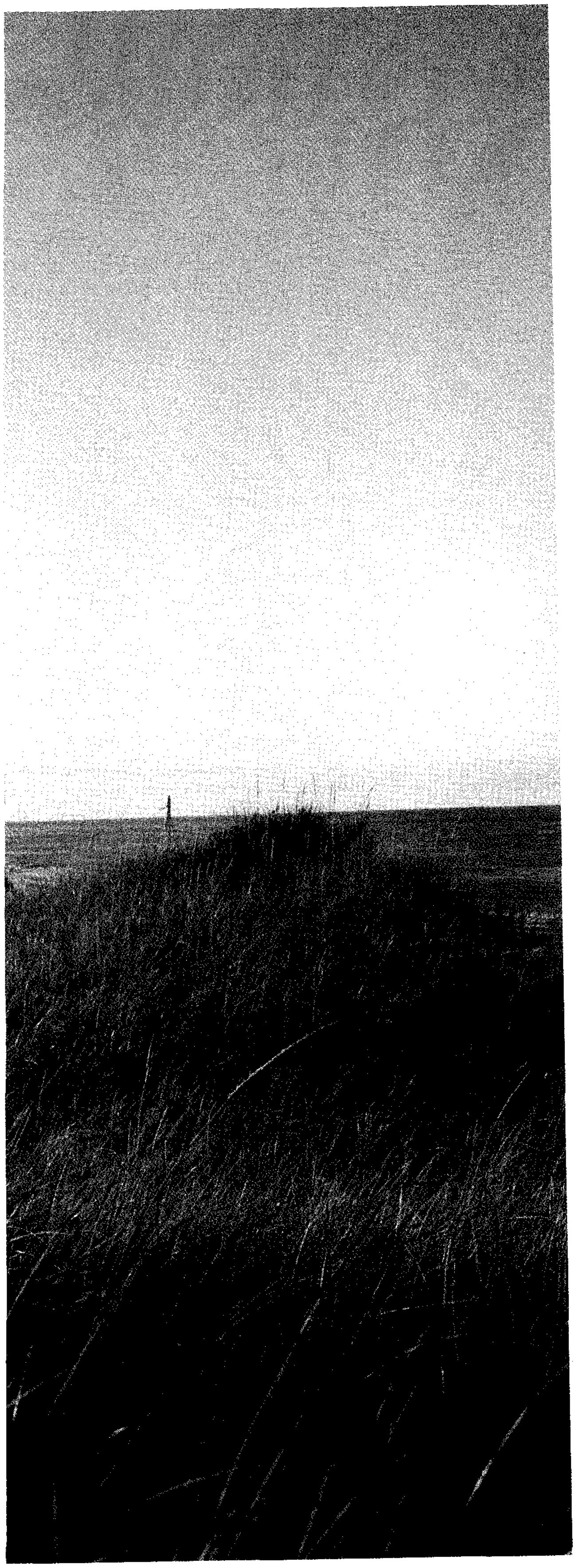
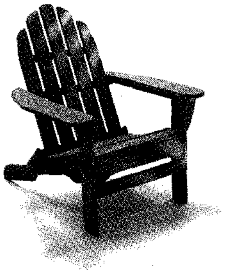


The Noels' new summer home. Waterfront lot $150,000. Construction materials and labor for 3500 square foot contemporary $165,000. Four Adirondack chairs $480.

Some see the side of a sand dune. Amy and Peter Noel see a summer home with four bedrooms, a skylit kitchen, and a deck overlooking the changing tides.



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more than 350 subjects I selected varico veins, because I'd recently written abo them and had interviewed several specia ists. The hot line was technical and en phasized surgery over injection therap making the problem seem more physic than cosmetic, as I had been told. Thoug I wanted to switch to another topic, th system wouldn't comply.

I considered whether to report the Be ter Business Bureau's own hot line (90 INFO-BBB) to the BBB. A pleasant voice explains that it's 85 cents a minute and a ca usually costs $3.40. I decide to hear about charity (rather than a company or register complaint) and am told to plug in its phon number. I don't have that handy, so I wai for an operator as directed; the phone ring 44 times—during that time I press th pound key, dial the operator, and eve punch in the charity's number, which I' looked up in the meantime—before I hang up. I redial, this time prepared, and discover to my amazement that my charity doesn't meet BBB donation standards.

The Catholic News Service's movie-review line (900-PREVIEW) warns me of *Cape Fear* as morally offensive and graphically brutal. The New York *Times*'s 900-884-CLUE offers help for stumped crossword puzzlers, but its 900-88-4CAST, with hourly weather updates in 600 cities worldwide, doesn't indicate whether the temperature is in Fahrenheit or centigrade.

Sarah Brady greets callers to Handgun Control's hot line (900-226-4455; $2.75) with the news that since her husband, Jim, was shot ten years ago, more Americans have been killed by gunfire on the streets than were lost in the Persian Gulf, Korean, and Vietnam wars. President Bush, she says, needs to hear that this must be stopped. If I stay on the line, they'll send him a letter at no extra charge. This, I decide, is money well spent.

I dial Cycle Pet Food's 900-990-PETS to learn why my sweet but finicky feline won't eat. After weeding through five menus, I connect with a recording of a vet suggesting that "Poopsie" is probably overweight because he's trained his owners to cater to him. His simple solution: Offer the food for ten minutes, then remove it; within a week, Poopsie will come around. But this is dog talk. As for *my* Tiger—a refusal to eat often signals something's wrong: Take him to the vet. Good advice, but worth $10?

Interrupting one call to advertise another is common: 900-2-INSULT interrupts its bizarre blend of abuse and canned cackles to advertise a 900 dating hot line. "Your social life stinks, and so do your sheets," says a Wolfman Jack–type voice. Another spiel: "Your jeans say WIDE LOAD. You're good at two things: bursting pants and breaking wind."

I've had a 900-number earful and resolve to use other sources before picking up the phone. But at least I now know where the pound key is. ■

Media/Edwin Diamond

TRIUMPH OF THE WILLSE?

ANOTHER *NEWS* CLIFF-HANGER

N HIS FIRST MONTH AS BOTH EDITOR AND ublisher of the New York *Daily News*, 7-year-old Jim Willse has mastered some f the basic skills needed to run America's eading newspaper that is now in Chapter 1. Although he's the chief executive—he paper's nominal "owners" are the bankruptcy-court judge and the accounting firm of Arthur Andersen—Willse has been doing what bosses are supposed to do: making the big decisions.

In December, right after the paper declared bankruptcy to save itself after Robert Maxwell, Willse ordered up a story on he final, frantic, scamming days of the *News*'s owner. He also signed off on the 120-point head over Maxwell's photo: CAPTAIN CROOK. Two weeks later, Willse was at the tense meeting when Ted Kheel, adviser to the *News*'s unions, "suggested" that Maxwell's son Kevin sever all connections with the paper. Last week, the final vestiges of the Maxwell *News* were carted away after Willse ordered the removal of a lobby display trumpeting Maxwell's arrival as the *News*'s savior.

That was the easy part. Now Willse, with the unions, the creditors, and the bankruptcy administrator at his elbow, must figure out a plan for the paper's future. At this point, the *News*'s chief assets are its readers and advertisers—at least those who stuck with New York's hometown paper through strike, recession, and Hurricane Bob. "We've got seven decades of goodwill," Willse says. But what the paper needs right now is cash.

On December 5, the day the *News* declared bankruptcy, the paper listed liabilities of $52.3 million; among its biggest creditors were the companies that supplied the newsprint used to run off 800,000 copies daily and 1 million on Sunday. In mid-December, during what are supposed to be the biggest weeks for advertising, the *News* disclosed it had just $8 million cash in hand. Losses were running as high as $1.5 million—the audience was loyal, but not enough advertisers had come back. Even a man of Willse's modest financial expertise—"Since junior high, the only thing I ever wanted to be was a newspaper reporter," he says—knew that expenses had to be cut before the cash in the till ran out. Otherwise, the paper would simply shut down; it had happened to Pan Am, another American institution, just a few weeks before.

So far, the *News*'s strange, brittle alliance of management (namely, Jim Willse), unions, creditors, and accountants has stayed intact. They've all signed off on annual savings of $8 million through renegotiated business contracts and the tightening of expenses, including a sharp reduction in the *News*'s TV promotion budget. The paper now wants a new lease for its Art Deco headquarters on 42nd Street. The space as well as the architecture date from another era: Under the ownership of the Tribune Company, which gave Maxwell $60-million to take the *News* off its hands, the *News* rented 250,000 square feet of space. As recently as eighteen months ago, 3,000 people worked for the *News*. Today, with a staff of 2,000, the paper wants to give back 100,000 square feet and save another $6 million in rent annually.

JIM WILLSE: *Editor-in-chief is now big chief.*

"The patient has been stabilized," Willse claims. "Now comes recovery." Willse predicts revenues of $275 million for the paper in 1992, with no optimistic assumptions about either the recession's easing or the New York *Post*'s going under (developer Peter Kalikow, owner of the *Post*, has declared personal bankruptcy, and, says Willse—reflecting some of the *News*'s tough-guy attitude—"I'd rather be where we are than where he is").

The Tribune, Maxwell, and other ghosts of the *News* past may be exorcised, but as Ted Kheel says, "cash is still king." Willse and his kibitzers have to settle immediate debts; beyond that, they need new cash for the long haul. The *News*'s presses, for example, date from the fifties. Willse would like full-color photography and better graphics in general. "Hell, our black-and-white photo reproduction is terrible," he acknowledges. The cost for new color presses can go as high as $500-million.

Realistically, Willse's options are limited. He could seek more savings through union givebacks or more cash from new investors and owners. No one is overly optimistic about either alternative.

The unions argue that they already gave. In 1974, the year the automation of the pressroom was finally completed, 5,000 men and women worked at the paper. Twice—when the *News*'s survival was at stake—the unions agreed to new work rules and buy-outs. The last time was in March 1991, to make the paper attractive for the giveaway to Maxwell. Willse and the union leaders sing a song of harmony—"We're in this together now." But, says Kheel, "if management asks for more union 'contributions,' then anything could happen."

The possibility of a second Maxwell presents another sort of mine field. "Last thing we need is another psychodrama," Willse says. The developer and publisher Mortimer Zuckerman apparently came close to making a deal with the Tribune Company right before Maxwell descended from the sky last March. According to lawyers familiar with the negotiations, Zuckerman asked Tribune for $90 million to take the *News* off its hands; he then retreated to $82 million—still $22 million more than Maxwell wanted for the same privilege. Moreover, the Tribune's intermediaries were never able to get anything specific from Zuckerman about his own finances.

Zuckerman has let it be known that he's still interested in the *News*, "depend-

Photograph by Brian Coats.

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ng on the facts of the situation." He privately acknowledges the *News*'s recovery, with the return of all but 200,000 of its daily prestrike audience. As Zuckerman sees it, though, "the question is, 'Which 200,000 stopped buying—are they the ones that advertisers want?' "

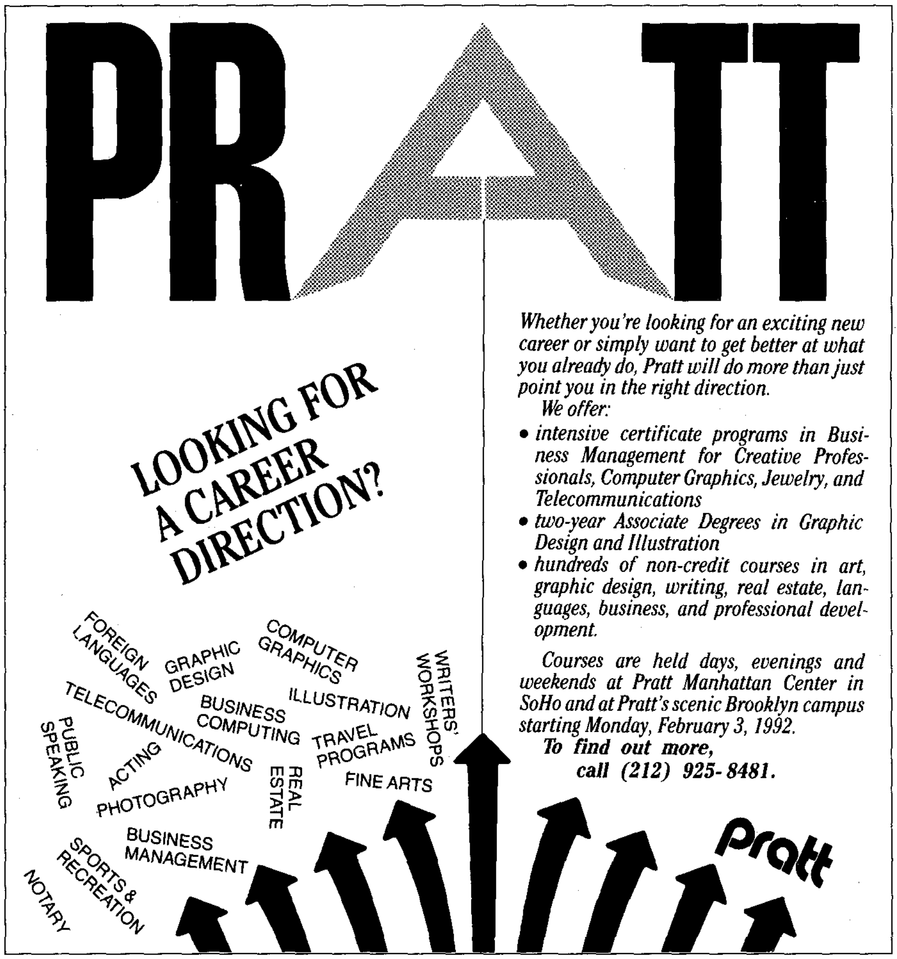
It's a question Jim Willse understands—perhaps better than anybody else. The Willse family is the classic *News* audience. His father was a New York City police detective; the Willses lived uptown on 181st Street. When young Jim was in the fifth grade, the family moved to Babylon, Long Island, as part of the great postwar out-migration of middle-class New Yorkers (itself a cause of some of the *News*'s current troubles).

Jim Willse went to Hamilton College in upstate New York, dropped out for a while, and finished while working nights on the Utica *Daily Press*. He joined the AP in New York in 1970 as an editor on the national desk. He was managing editor of Hearst's San Francisco *Examiner* when the Tribune Company dispatched James Hoge to take charge of the *News* in 1984. Hoge brought in F. Gilman Spencer from the Philadelphia *Daily News* as editor and made Willse managing editor. Spencer, a Main Liner with a tabloid touch, and Willse, the steady, solid wire-service man, were supposed to supply a one-two punch. When Spencer quarreled with Hoge and resigned in 1989, Willse moved up to the top job.

Newsroom opinion about Willse's current role is divided. One faction says he's a great No. 2 man but that he's over his head as editor-publisher. Another, more alienated group wants a clean sweep—"We need a new-broom owner who gets rid of all the people brought in by the Tribune, including Willse," one reporter says. A third group reflects a fatalism appropriate to veterans of the Tribune and Maxwell campaigns. In the words of a *News* union official: "Willse is the right guy out of the people who were available."

Despite his experiences with Maxwell, Willse admires many features of the London tabloids. In them, he sees the future of the new *News*. "They're fast reads, highly visual, emotional. Like them, we're built for speed, with our big pictures and strong headlines." Then, in line with the old journalistic rule that when you have a lemon, try to make lemonade, Willse finds virtue in the *News*'s necessity: "We don't need a lot of sections. We can be thin and local—the hometown paper. We can get most of our revenues from circulation and not advertising."

Still, Willse shares some of the veterans' skepticism about the *News*'s latest cliff-hanger. He points to a copy of the morning's paper, which he's marked up for his editors, on the desk. "I'm not giving up my day job," he says. ■



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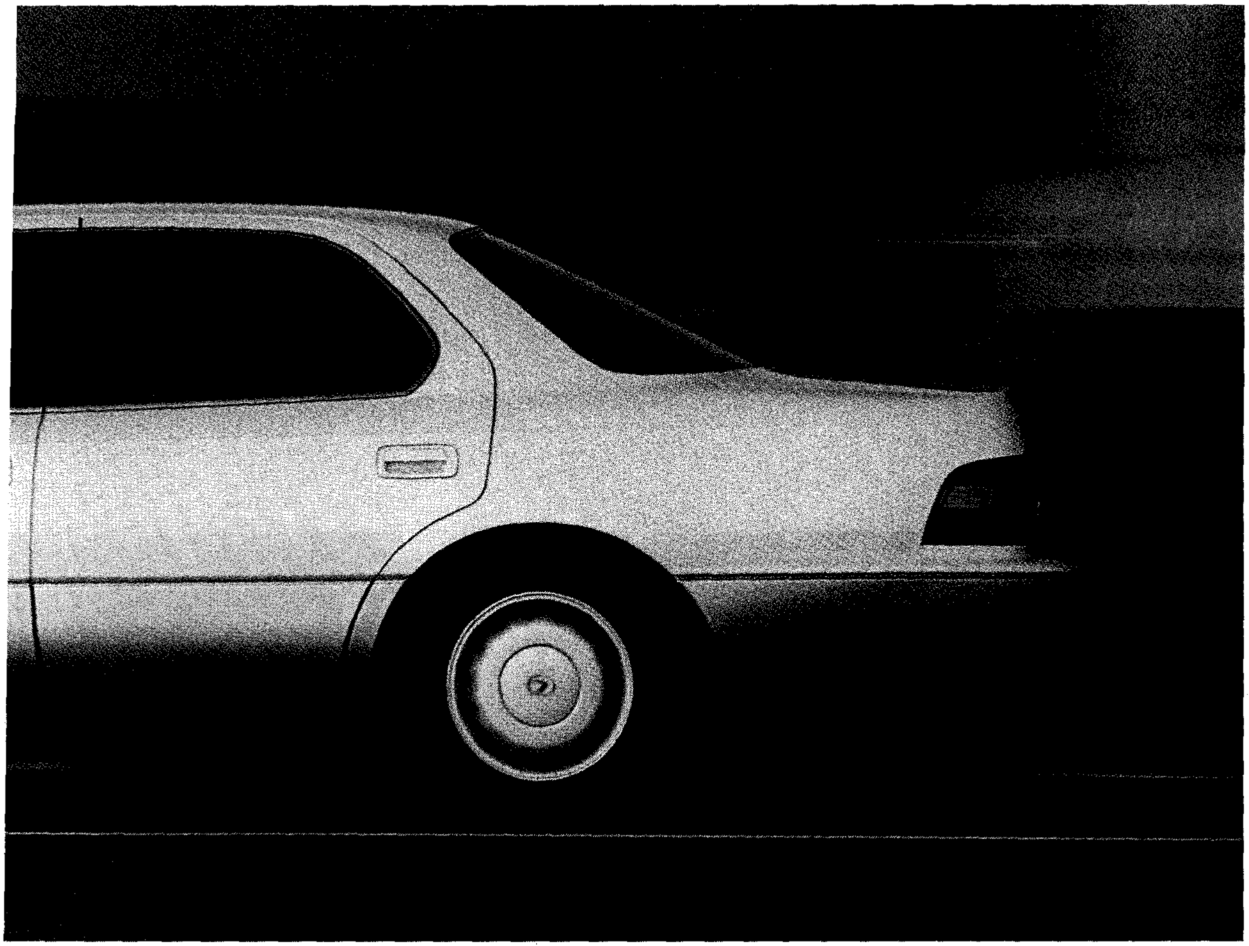

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The Bottom Line/Christopher Byron

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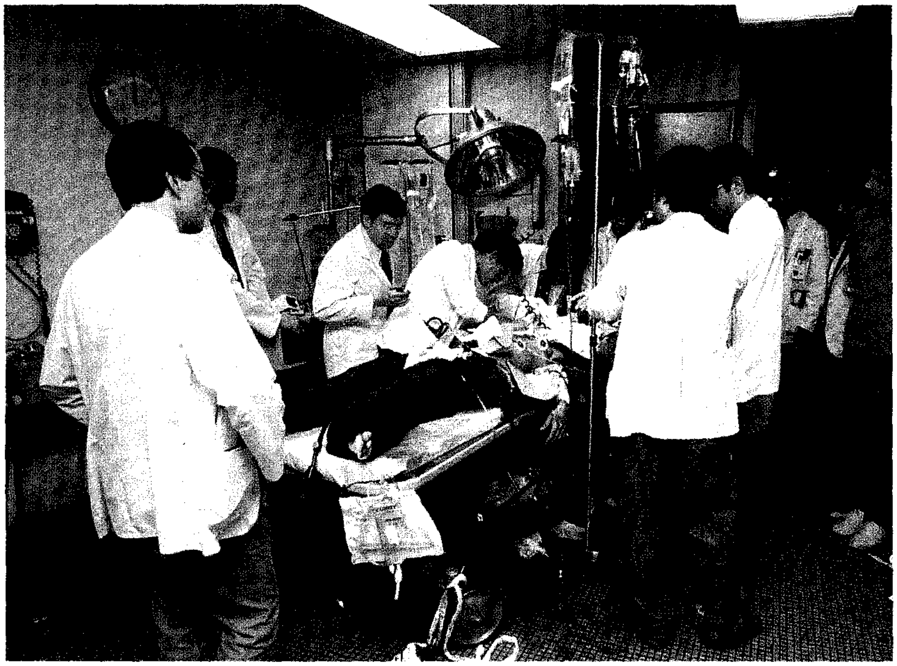


MOMENT OF CRISIS: *Americans are getting less help with medical coverage.*

BUSH'S HEALTH-CARE SCRAMBLE

GEORGE BUSH HAS BEEN KNOCKED FOR OPportunism and lack of direction for a long time, and now the complaints are growing louder. At issue: the president's pirouettes over the economy and taxes, capped last week by his handy discovery of health care as a campaign issue.

"A perception is taking hold that Bush just doesn't know where he's going," says Edward Haislmaier, a domestic-policy analyst at Washington's right-leaning Heritage Foundation. "It's the Jimmy Carterization of the president."

In fact, recent events suggest that what may look to some to be indecision and confusion may actually be nothing more than simply flailing about for votes. That was obvious enough with respect to the president's Japan-bashing trip to Tokyo last week. But it is equally true regarding reports—bolstered by his own interview with David Frost on television two weeks ago—that the president now stands ready to begin unwinding the spending-restraint elements in his October 1990 congressional budget deal. According to published accounts, Bush apparently intends to use the money freed up by defense-spending cuts as an election-year Band-Aid for the health-care crisis.

Lest it be forgotten, the purpose of the budget deal was, of course, to reduce the deficit—the idea being to raise taxes while simultaneously winning agreement from Congress never again to boost spending in one area of the budget without providing offsetting reductions elsewhere. As a key feature in all this, defense spending was to remain untouchable under any circumstances, presumably to block liberal Democrats from using the defense budget as a cash register from which to pay for big new increases in social-welfare spending.

Wisely or not, the president invested enormous political and personal capital in the deal, and nearly brought the work of the government to a halt in the autumn of 1990 to force Congress to agree to it. Now that the collapse of the Soviet Union has made it easy to cut defense spending on strategic-weapons systems, one might have expected Bush to begin arguing that any resulting savings should be applied to reducing the deficit.

But this is an election year, and the economy is in a recession—partly because of the very tax hike embedded in the deal itself. As a result, press reports last week portrayed Bush as being ready, expediently enough, to do precisely what he had sought to block liberal Democrats from doing: use the defense-budget funds for social-welfare spending—in this case by calling for tax credits as a way to help families offset their medical costs.

A staff aide at the House Democratic caucus tells me he's heard the White House is considering a tax credit as high as $1,500 per family, but no one really knows; an aide to House minority whip Newt Gingrich says nothing has been decided beyond making "one or two substantial proposals." No one at the White House or Health and Human Services will say anything.

Health care in America is indeed in a mess. As a recent study by the Health Care Financing Administration points out, medical costs have been rising at rates of more than 10 percent a year for the past 30 years, far outpacing inflation and the growth of the economy.

Yet it is by no means clear that tinkering with tax policy would even begin to address the problem. Quite the contrary, the danger exists that by offering a temporary "fix" of tax credits, the White House will undermine congressional efforts, among Republicans and Democrats alike, to come up with a comprehensive reform package that might actually work.

"This is nothing but the rankest sort of politics," says an aide to Senate Republican John Chafee of Rhode Island, who is the chairman of a Senate task force on health-care reform. "When this committee was formed eighteen months ago, we were assured by the White House that the administration had no intention of introducing its own health-care bill. Now it seems everything's changed."

One reason Congress has gotten interested in the subject is that runaway medical costs have ceased being a problem solely for the unemployed and the indigent; increasingly, those costs are becoming a burden for middle-class families all across the country.

The heart of America's health-coverage system remains employer-supplied medical insurance, but the coverage being provided isn't what it once was. As big, debt-burdened companies have looked for ways to cut overhead, employee-benefit packages—particularly for health coverage—have begun to be chopped. Between 1982 and 1988, contributions by employees to their corporate health-insurance plans grew four times faster than did the contributions of the companies themselves. IBM and Citicorp are but two New York–area companies that clamped down one way or another on their employee health-care plans during 1991.

Meanwhile, the downsizing of corporate America has brought another problem: Many people who once were covered by company-supplied policies now find themselves working either for smaller companies that don't provide health poli-

Photograph by Jim Pozarik/Gamma-Liaison.

cies or as independent contractors, freelancers, and consultants. Such people thus have to get their own insurance—often at rates that are unaffordable.

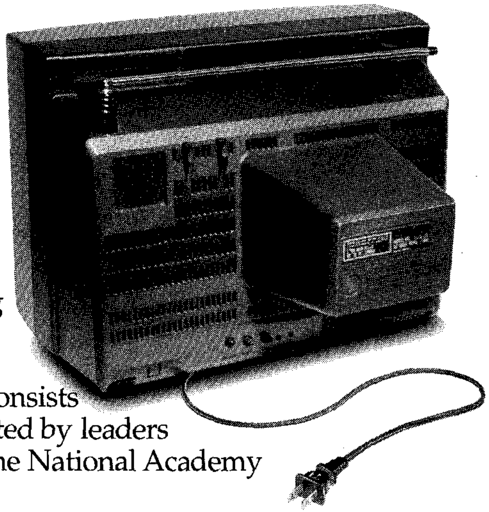
The numbers of these people may run into the millions. Data from the Bureau of the Census show that between 1983 and 1989 the number of employees working for companies with payrolls of 1,000 or more workers grew by only 19 percent, to 11.9 million, while the total private-sector work force of the economy expanded by 25 percent, to 91.6 million. The trend helps explain the recent finding of a Washington, D.C., trade group, the Employee Benefit Research Institute, that of the 34 million Americans who lack health insurance, 54.4 percent, or more than half, actually have jobs.

During the 1988 presidential campaign, George Bush seemed to acknowledge the problem. In campaign speeches in Iowa and elsewhere, he promised, if elected, to back enactment of a four-point plan on health-care reform that could have been supported by almost any liberal Democrat. As Bush spelled it out, his plan would (1) provide federally paid health insurance to pregnant women and infant children, (2) broaden coverage of older youngsters of low-income families, (3) open up Medicaid to low-income adults above the poverty line, and (4) create federally mandated "assigned risk pools" for individuals with preexisting medical conditions who can't afford coverage from normal sources.

Yet no sooner did Bush move into the White House than the health-care issue dropped right off his radar screen. His first State of the Union message contained precisely two sentences on health-care reform, and his first economic report to Congress had nothing at all on the subject. His second economic report to Congress, a year later, contained several pages of overview trends but no recommendations for legislation.

There the issue might have rested forever except for two things—the collapse of the economy and the success of Democrat Harris Wofford in defeating Bush's hand-picked candidate, Richard Thornburgh, in an off-year Senate election last November in Pennsylvania. Wofford's crowd-pleasing message: endorsement of national health insurance for all Americans.

Now, suddenly, health care is a front-burner item at the White House, with officials at the Office of Management and Budget scrambling to come up with a voter-pleasing position on the subject, presumably to be unfurled during the president's State of the Union address later this month. Yet whatever Bush says, folks shouldn't conclude that he is actually committed to health-care reform—or even a fiscal quick fix. If past history is any guide, the president's position may soon be changing all over again. ■



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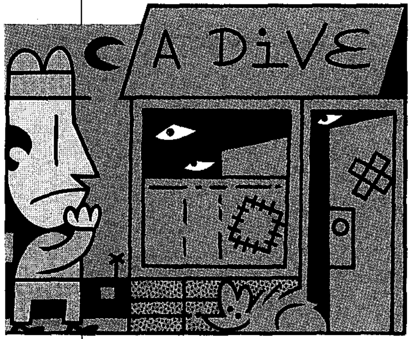
FAST TRACK

EDITED BY CHRIS SMITH

NIGHTCRAWLER

Name Dropping

Remember when clubs and restaurants had clever names? Names that often were better than the places themselves? Why, it seems like only yesterday that we had Lift Up Your Skirt and Fly, and Sod-O-Mee.



Now, perhaps because life is so stressful in the city, or because we're just on to another phase of coolness, club and restaurant owners are going generic.

Maybe Pablo Picasso's grandson Richard started the recent word purge with his Café in SoHo. That's all: just Café. How are we supposed to say that? "Oh, we're going to Café tonight" or "Oh, we're going to *the* Café tonight"? *What* cafe? Help me on this.

Once, you could say you were going to a club that sounded like Africa or Egypt or peppermints or mud or Kansas or some swampy thing. Then the late eighties brought us places like Au Bar—a paean to the mother of them all, Le Club, but you still had to be somewhat worldly to understand that. The Living Room lived and died. And then, with shocking directness, 1991 brought us the Supper Club and the Country Club.

What kind of city is this if we have a country club in it—isn't that what Long Island and Westchester are for? Anyway, country clubs should be good and fusty and faded with old Americana furniture, places where you can charge hot dogs and fries at the pool to your parents' account. The one on East 86th Street serves fried rabbit with spaghetti.

If we're going to go generic, let's get things right. In the meantime, maybe we'll just stay at Home.

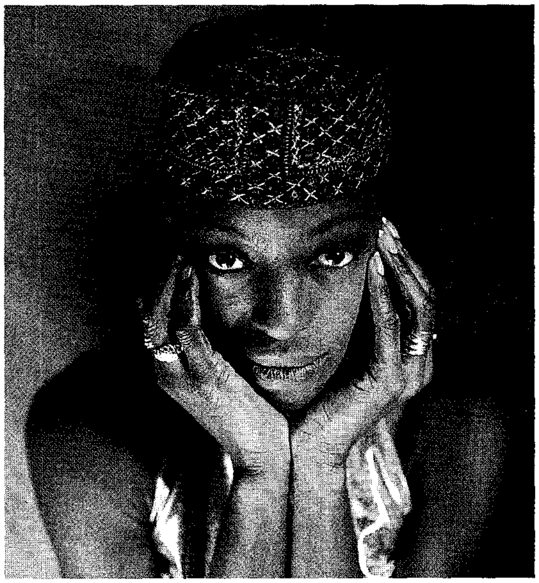
Nancy Angiello

BRIEF LIVES

SHE SAYS SHE WANTS A REVOLUTION

When poet Dana Bryant opened for singer Gil Scott-Heron at S.O.B.'s last October, she planned to perform her updated version of his 1974 leftist protest anthem, "The Revolution Will Not Be Televised." "All I'd done was change the names of the politicians, so that instead of Nixon and Agnew, I had Schwarzkopf and Quayle," she says. "I had 'Bush blowing a bugle' instead of 'Nixon blowing a bugle'—which works even better because it's more alliterative." Before her set, she approached the singer and asked whether she might dedicate the piece to him.

"He said, 'There ain't no revolution, and there wasn't no revolution, and there will be no revolution,' " Bryant recalls. "I was devastated." But, she says, the experience led her to think again about how social transformation might be possible. "If there can't be a worldwide revolution, there can be a personal revolution. I don't think that the works of Ntozake Shange or Alice Walker or Toni Morrison are diatribes about the women's movement, but they moved me because they were fearless in their personal inventory-taking and revelation."


Personal verse: Poet Dana Bryant.

Bryant's own poetic inventory-taking draws upon her memories of childhood in Brooklyn and visits to her mother's hometown of Cheraw, South Carolina. She molds witty, wistful narratives: In "Heat," she recalls the gentle, eroticized perspiration of women as they stew in a southern church; "Dominican Girdles" is a riotous commentary on the anguish of being skinny-hipped, flat-chested, and thirteen.

For nine years an actor and a singer, Bryant began composing poetry only a year ago, but she's already performing several times a month in places as varied as the Nuyorican Poets' Cafe, the Public Theater, and the jazz-hip-hop club Giant Step, where she's backed by a loose group of jazz musicians. At six feet, two inches and whippet-thin, Bryant, 27, is a powerful stage presence—with a dress as brief as a haiku and with legs as long as the *Iliad*, she's as compelling to the eye as to the ear.

On January 19, she'll be supporting Gil Scott-Heron at S.O.B.'s once more. "And this time I'm going to be a little more fearless and ask him some direct questions—like 'What did you *mean* by what you said last time?' " She plants her hands on nonexistent hips and affects a strong, don't-mess-wit'-me southern accent. Gil Scott-Heron's revelation will not, sad to say, be televised.

Rebecca Mead

Photograph by Chris Buck. Illustration by J.D. King.

LOUNGE LIZARDS

FROM VEGAS, WITH LUV

BUD E. LUV IS AT THE VERY heart of the business called show. He put the cucumber in the trousers of Tom Jones, told Sammy Davis to lose the patch ("You look like a pirate up there," he critiqued), and hipped Wayne Newton to collecting Arabian stallions.

Casino king Bud E. Love.

So why haven't you heard of Bud E. Luv? Well, according to his autobiography, *You Otta Be Me,* he's been in retirement since inventing disco. Now, for the next two weeks, he's back in the Big Town, at the Jewel Box Lounge, a sliver of a showroom that's part of the Blue Angel nightclub.

Bud E., who used to *own* the Copa, says that he's not bitter that albums like *A Winston and Wine* and *Summer Melodies, Summer Not* have never made it onto compact disc, or that Frank and Tony and all the rest forget him when it's time for testimonials. "Whenever I give anything to my friends," he says, "my key words to them are 'It's on me.' I'm a giving, loving individual. Besides, who needs those bums, anyway?"

Robert Vickers does, because he's crammed a casinoful of saloon singers into the satirical shtick of Bud E. Luv, a postmodern lounge lizard inspired by Jerry Lewis's alter ego in *The Nutty Professor.* If Bill Murray's cheese-ball cabaret character could really sing, he'd be Bud E. Luv.

Vickers, 39, calls his act a "look at American pop culture over the past 40 years through the eyes of a delusional Las Vegas icon." The San Francisco–based Vickers, who's been doing Bud E. Luv for three years, knew he was on to something when, during an extended engagement at Harvey's in Tahoe, the front desk was besieged with complaints about the pathological liar who was playing the lounge. On this side of the Hudson, Vickers fears that sincere insincerity may be interpreted as something more than a supremely silly good time. "I wince at the words *cabaret* and *performance art,*" he says. "What I do is lounge with a capital 'L.' " As in Luv.

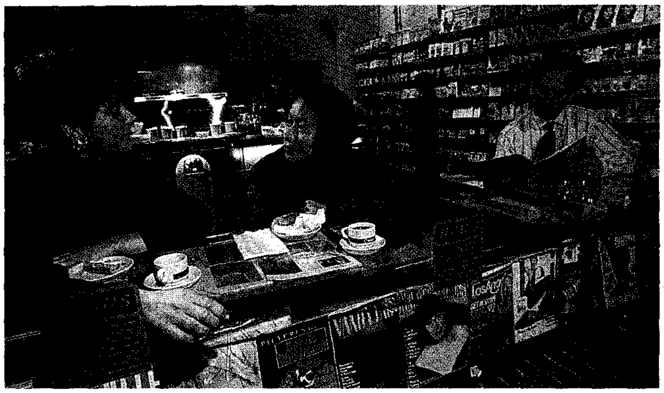
JOHN MILWARD

CHOW

Coffee Breakthrough

WAYNE TURETT, OWNER and designer of Newsbar, the new coffee bar/newsstand at 2 West 19th Street, doesn't make a fast decision. But he makes a damn good cup of coffee.

"I vacillated for months on whether or not to open *this* kind of business, especially during a recession," says the 36-year-old architect, whose memorable designs include the strangely shaped newsstand on Columbus at 81st and the City Bakery, another spare photo-district café.


Caffe latte society: At the Newsbar.

Newsbar, which is a bar only because six chairs and a countertop face the window, has become a full-time job for Turett, who still runs a design firm nearby. After the success of his Upper West Side newsstand, he envisioned a shop that sold coffees, muffins, sandwiches, and his specialty, "caffe latte"—hot milk poured over espresso. The only catch, he told his investors, was that "I must be the architect."

"I am just your average coffee addict," Turett says. "But I had a feeling that with Dean & DeLuca opening up little stores around the city, espresso bars were about to take off big." A visit to his sister in Seattle sealed the decision. "Did you know that there's an espresso bar every 300 feet in that city?" he says, incredulous.

Turett's tiny salon has three TVs tuned to CNN and sells more than 300 glossy art, politics, and fashion magazines. But the magazine racks—ten-foot-tall swinging sections of galvanized sheet metal—are as eye-catching as any of the periodicals.

The next stop for Turett is Wall Street, where he says a "quick fix" of espresso and some focaccia could help financial types. "Of course," he adds, "I'd fill the place with business papers!"

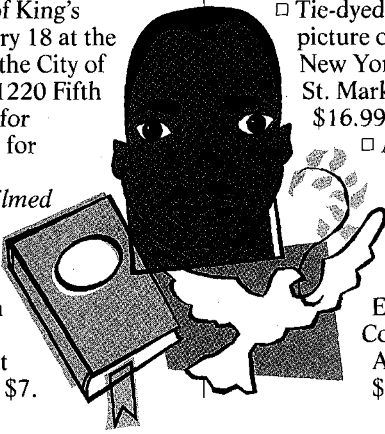
RICHARD LAERMER

PRICES

HERE'S WHAT IT COSTS TO commemorate Martin Luther King Jr.'s birthday:

☐ Admission to children's author Anne Bailey's discussion of King's work, January 18 at the Museum of the City of New York, 1220 Fifth Avenue, $3 for children, $5 for adults.

☐ *King: A Filmed Record,* January 19–20 at the Museum of Modern Art, 11 West 53rd Street, $7.



☐ *A Testament of Hope: The Essential Writings and Speeches of Martin Luther King Jr.,* from Shakespeare & Co., 716 Broadway, $16.95.

☐ Tie-dyed T-shirt with picture of King, from New York Village, 36 St. Marks Place, $16.99.

☐ Autographed 1964 *Time* cover of King, from the Cambridge Essex Stamp Co., 393 Fifth Avenue, $1,500.

Photographs: top left, Shonna Valeska; right, Charlie Samuels. Illustration by Chip Wass.

BOOKSHELF

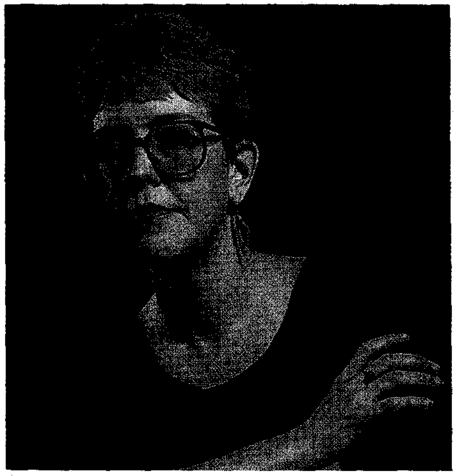
The Gift of the Maggie

THEY DO GIVE YOU YOUR own cottage at the MacDowell artists' colony. There's always kindling in the fireplace. Someone delivers a basket lunch every day. But after five weeks of writing in the woods, Rebecca Stowe is happy to be back in New York. "I missed the sense of reality," she says.

That's very charitable of her, considering that she originally couldn't find a publisher in New York to take on her first novel, *Not the End of the World.* "An unsolicited manuscript gets you about as far as a one-dollar lottery ticket," she says. Finally published in England last year to glowing reviews, the book is coming out here in two weeks from Pantheon ($18). Stowe, 40, was surprised at the English response to her work. "It's very, very American," she says.

Stowe grew up in Port Huron, Michigan, at home with bridge parties, private beaches, teenage malaise, and the fifties fear of the bomb. She called on much of this background for Maggie, *World*'s twelve-year-old narrator and heroine. But Maggie's mixture of "intelligence and pain" is rooted in an unhappy family life and an ugly incident at school. The emotional fallout is a "neglected and abused" personality, sadly fractured six imaginative ways, and a great deal of rage.

"In small-town America," Stowe says, "you're protected from the more difficult and stressful aspects of urban life. It's peaceful and quiet, but it can also be suffocating." Her favorite high-school teacher discouraged her from going to college; she soon dropped off the honor roll and became a "troublemaker." She made it through Eastern Michigan University and a short-lived marriage, then "bummed around California for three years, to put it politely."


World *serious: Author Rebecca Stowe.*

It never occurred to Stowe to move to the city "where Kitty Genovese was attacked and nobody helped her." Once in New York, though, by way of a year in London, she completed the graduate creative-writing program at City College, and has supported herself working for the progressive New World Foundation and doing research for such writers as Arthur Kopit, Joan Didion, and John Gregory Dunne.

As for those who will be wondering what happens to Maggie after the showdowns with her awful grandmother and her downtrodden "pod person" mother, after the big Fourth of July parade and the big nervous breakdown, after the distant father and the Dairy Queen boycott, Stowe has an answer: "There will be a *Maggie II.*"

CELIA MCGEE

NEVERLAND JOURNAL

UNHOOKED

UNTIL CATHY RIGBY skipped town last week, New Yorkers could have had a complete Peter Pan experience. But when you *believe* in Cathy, she often returns.

This fantasia, a theme evening, unfolds in Times Square. (Already home to lost boys and magic dust.) Start, please, at Barnes & Noble. Buy *Peter Pan* the book ($2.95) and carry it to *Peter Pan* the live event ($50, across the street). Smile for Cathy when you hear people say, "My God! This girl can act!" Glower when you hear, "Why couldn't she do *that* in Munich?" Savor, again, the irony of casting one actor as both Mr. Darling and Hook (though the elderly still get confused at curtain call). End with a commemorative plastic sword ($6) and climb to the Marriott lounge ($5 cover). It is here, with the help of rotation (free) and a Bloody Mary ($5.95), that you will simulate flight. Somewhere over Howard Johnson's, perhaps 50 stories up, foist the dagger on a trusting tourist child. He will probably hail from Italy and squeal, "Eeee! Pietro Pan!"

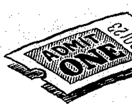
Then it's down, down, down—to the midnight show of *Hook* ($7.50). Here, like Mr. Pan, you will need to think lovely thoughts. Because you are in Times Square at midnight, and it's not New Year's Eve. (Tangential employees of the Criterion Center cinemas will insist that you've bought a ticket to *The Addams Family.* Remind them that *Addams* doesn't play at their theater.) *Hook* occupies the uppermost room, a vast hall with loge seating. There will be twelve, maybe thirteen other viewers already seated. They will appear to have come for the kickboxing trailers. But when *Hook* gets going, so do they. By the time Maggie Smith collapses under her wig—but before the Julia Roberts stunt fairy tumbles down stairs—your fellow patrons will be moving freely about the theater. They may introduce themselves to you, or stand by the screen and point, say, to Robin Williams's suddenly hairless chest. As the film (about $60 million) progresses, and various arrests are made, you'll tend to blame Spielberg, not society.

BOB ICKES

Fairies in Times Square? Robin Williams and Cathy Rigby as screen and stage Peter Pans.

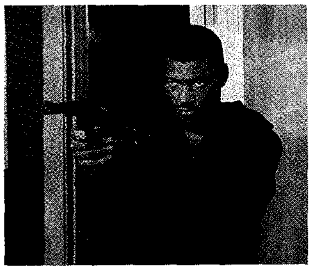
Photographs: top, Ken Collins; bottom left, Murray Close/Tri Star; bottom right, Martha Swope Associates/Carol Rosegg.

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT



MOVIES

Boyz N the Hood: In his extraordinary debut, John Singleton not only has a slam-bang narrative drive to his writing but is able to create fully developed individuals—not stereotypes—for this story about a black neighborhood in East Los Angeles. Columbia is re-releasing the film for Oscar consideration.

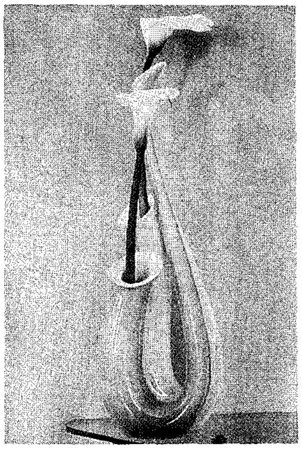
SPIKE LEE · ANTHONY QUINN
Fever

VIDEOS

***Jungle Fever* ($89.99): Annabella Sciorra and Wesley Snipes are the leads in Spike Lee's angry riff on interracial love.**

ART

"Sheila Metzner 1991, a Retrospective": Most people know Metzner through her elegant fashion photographs, but these black-and-white and color prints include still lifes, landscapes from the Southwest, nudes, and celebrity portraits. At the International Center of Photography through February 2.



ASK GAEL

Where can I find real Provençal cooking?

Here's a gift from chef Antoine Bouterin to celebrate his tenth anniversary at Le Périgord. All the flavors and perfumes of Provence in a special $45 prix fixe—rosemary cod fritters, red snapper with caramelized garlic, stuffed vegetables à l'ancienne, bouillabaisse of the blue coast. From January 20 through March 28; 755-6244.

MUSIC

The Bronx Opera Company is doing Carlisle Floyd's *Susannah*—still popular 36 years after its premiere. On January 17 and 18, at John Jay College; 787-1356.

***Missa Solemnis:* On January 19, Robert Shaw conducts the Orchestra of St. Luke's in Beethoven's choral masterwork. It's the culmination of a four-day seminar on the piece at Carnegie Hall.**

Absolut Concerto: This year, there's the premiere of David Diamond's *The Sacred Ground* and works, commissioned for Absolut Concerto, by Joseph Turrin, Aaron Jay Kernis, and John David Earnest. Hugh Wolff conducts the New Jersey Symphony, the American Boychoir, and the New York Choral Society. At Avery Fisher Hall on January 15.

TELEVISION

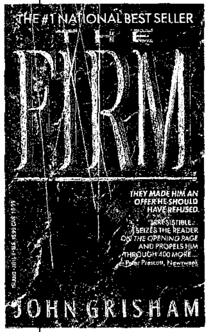
The Museum of Television & Radio begins its 1992 New York World Television Festival on January 14. New shows from all over will be screened, but the highlight of the three-week festival is likely to be the sometimes controversial, always innovative work of *The Singing Detective's* Dennis Potter. Through February 2.

THEATER

Park Your Car in Harvard Yard: "You could say," writes John Simon of Israel Horovitz's two acts starring Judith Ivey and Jason Robards, "that the play is manipulative . . . but you should also say that the dialogue tickles, provokes, soothes, and entertains." At the Music Box.

BOOKS

The Firm, John Grisham: The author, a southern lawyer, writes about what he knows best. The result is a quite satisfying thriller about some killer lawyers. (Dell; $5.99.)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JOHN GRISHAM

Rice, the Amazing Grain, Marie Simmons: For a cold winter's night, you might want to try the cumin-flavored brown basmati rice with squash, chick-peas, and crispy garlic. Or what about a leek-and-rice pie with roasted red peppers? (Henry Holt; $24.95.)

TASTINGS

BY ALEXIS BESPALOFF

A big winter red and white: Ca' del Bosco, best known for its excellent sparkling wine, also produces fine red and white wines in the Franciacorta region, east of Milan. Try the rich, oak-aged 1989 white from Chardonnay and Pinot Blanc, and the firm, complex 1988 red, based on Cabernet Franc and Barbera. They are $18 a bottle.

CA' del BOSCO
FRANCIACORTA
Denominazione di Origine Controllata
1988
Red Wine of Lombardy

David Kelley

SHOPPING

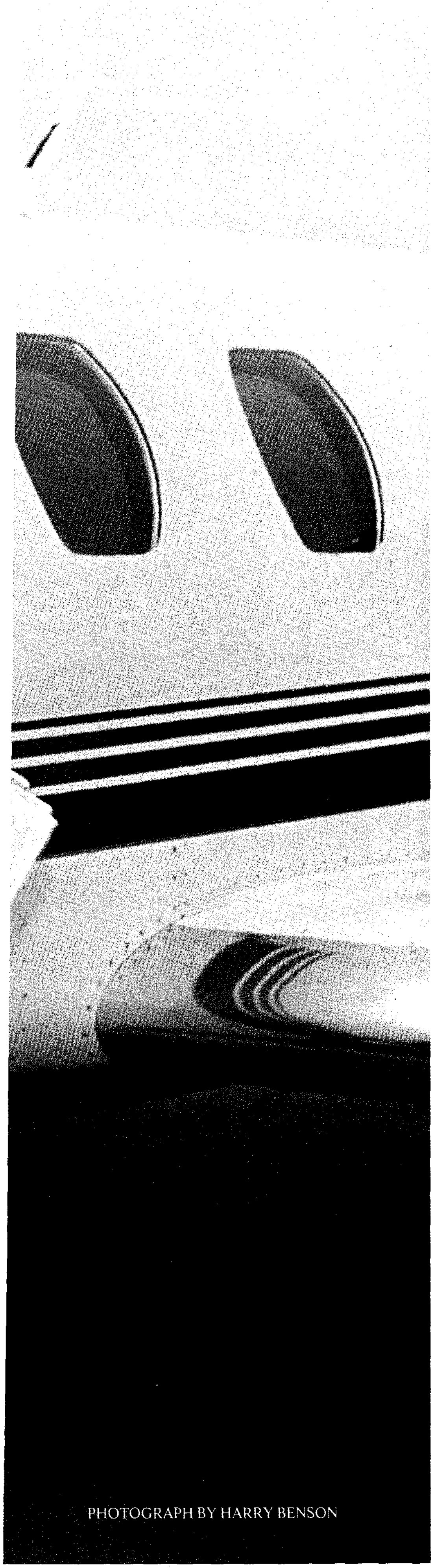
The 1992 Winter Antiques Show: *What would a January on Park Avenue be without this gilded event?* The big kickoff is Friday, January 17 (tickets are $500), but the rest of the world can sort its way through *weather vanes and quilts and important pieces of furniture and soup tureens* beginning on Saturday, January 18. At the Seventh Regiment Armory, Park Avenue at 67th Street.

SCENES

Steamy nights: Alcione, the hot samba mama, starts her second week of song and dance on January 14 as part of the Ballroom's Brazilian festival. Through January 18.

Burton Morris

"He's the early phee-nom, no doubt about it." The governor lands in New Hampshire.



PHOTOGRAPH BY HARRY BENSON

NEW YORK

Bill Clinton: Who Is This Guy?

BY JOE KLEIN

'AREN'T YOU THE GUY," THE EDITOR FROM SOUTH CAROLINA's largest newspaper asked the governor of Arkansas, "who gave that awful speech for Dukakis at the 1988 Democratic Convention?"

"You want to hear the rest of it?" Bill Clinton laughed. "Go get yourself another cup of coffee."

"But what does that say about your ability to communicate your ideas to the nation?" the editor pressed.

Clinton shrugged, then retailed some boilerplate. The question seemed moot: The governor had been communicating his ideas quite nicely for the better part of an hour to several dozen editors from across South Carolina. He had, in fact, overpowered them with the clarity and detail of his answers—a Clinton trademark in this presidential year. He appeared to devour each question; he launched himself enthusiastically into each answer. The tougher the better, he seemed to say—hit me with your best shot. "What would you do about the budget deficit?" someone asked.

"Well, there are five things you need to do, but you have to do them all," and then he was off, in a fury of facts and statistics, using simple words but radiating a well-organized, serious intelligence. . . . "But wait a minute," one of the editors interrupted. "You said one of the five things you had to do was control health-care costs; how on earth do you do that?"

"Well, there are three areas you absolutely have to deal with," and off again—to the five-point outlines for what had to be done in each of those subareas. There seemed no bottom to his specificity—indeed, it has become something of a joke among the traveling press; reporters have taken to counting the number of ideas and proposals that seem to erupt from Clinton at each appearance, just as they've taken to counting the number of times Nebraska senator Bob Kerrey cites his Vietnam War record or uses the words "fundamental change."

There was a casual, effortless quality to the performance. Clinton wasn't reciting. He was having fun. Each new stat had a *get this* quality to it: "One reason why the average German worker can be paid 20 percent more than his American counterpart is energy conservation—the German can produce the same amount of goods for half the energy." The clever economy of many of his formulations was exhilarating. On trade: "The Japanese have to understand that if they don't play by our rules, we'll play by theirs." This was a master politician strutting his stuff. The editors clearly were impressed. And yet: Something wasn't quite right. Clinton had engulfed the audience but still seemed amorphous himself: He didn't have any edges. It was all just a little too smooth. "Governor, I've just experienced you as a torrent of information," said Gil Thelen, executive editor of *The State.* "But I feel that I don't know anything about you as a person. Could you tell me the three values that are most important to Bill Clinton as a human being?"

The room fell silent. For once, Clinton didn't have a quick answer. He clasped his hands in front of him and stared at them. He took a long time. Finally, he said, "Integrity." Another long pause. "Family . . . and service." He proceeded to explain, but the words weren't nearly so important as the time he'd taken. Afterward, when asked if he was satisfied with Clinton's response, Thelen said, "I was really glad that he stopped and thought about it."

Bill Clinton:

THE DEMOCRATS SEEM TO BE MOVING INEXORABLY TOWARD ANOTHER UNKNOWN GOVERNOR.

Who Is This Guy?

But what about that pause? Was it real, or just a very clever calibration? Integrity . . . family . . . service: Was this just another three-point plan? Clinton had shown his brains and spirit, but his essence—his soul—remained elusive. Who *was* this guy, anyway?

SO HERE WE ARE, AT THE START OF ANOTHER PRESIDENTIAL campaign, and the Democratic Party seems to be moving—quietly, inexorably, tectonically—toward another largely unknown governor, this one named Bill Clinton, in much the same way it moved toward Michael Dukakis in 1988. One of the other leading lights—Senator Bob Kerrey of Nebraska or senator Tom Harkin of Iowa; or perhaps even former Senator Paul Tsongas of Massachusetts, a New Hampshire favorite—might still catch fire and steal the show; not a single vote has yet been cast. But a determination has been made: Clinton seems the most solid of this crowd. And a subtle stampede is on in the salons of New York and Washington. "Clinton is the very heavy favorite," said a prominent New York fund-raiser. "Most people think Bob Kerrey isn't ready for this. And Tom Harkin just seems dated—something from out of the past."

In 1988, Dukakis insinuated his way into the conventional wisdom by winning what was then called the "Money Primary," the first real test of the campaign. He got his credibility by raising a ton of cash and by seeming, well, *solid* in the early debates (the party learned too late that his "solidity" was emotional catatonia). This time, no one has raised much money. The first primary has been about IQ rather than cash—and Clinton is the easy winner, a fact he likes to joke about: "A fella up in New Hampshire said, 'I hear you're the smartest guy in the race. That's sorta like saying that Moe's the smartest of the Three Stooges.' "

That's another thing: In addition to brains, Clinton brings to the table a sense of humor and a love of the game—neither of which Dukakis ever had (nor Mondale, Hart, or Carter, for that matter). "I think maybe I've flipped," said Jean Hennessey, a prominent liberal party activist in New Hampshire, speaking not of her sanity but of her affiliation—first with Kerrey, now with Clinton. "I don't agree with him on everything, but he's genuine. He knows a lot . . . I also think I just *like* him. He seems to be having a good time. He gets a kick out of this."

Clinton has proceeded through the early turbulence with a certain dignity. He hasn't made many mistakes. He's built a solid organization. He's made some smart strategic moves as well, consolidating his base in the South (including a rare, and enthusiastic, endorsement from Georgia senator Sam Nunn, who once said of Clinton, "He's been a boy wonder in three different decades") and establishing a strong beachhead in Illinois, which votes a week after most of the South goes to the polls on Super Tuesday (March 10).

BUT, MOST IMPORTANT, CLINTON seems to be benefiting from a rare confluence—the political equivalent of a solar eclipse. It involves, on the one hand, a sudden gust of pragmatism on the part of Democratic Party activists, who spent most of the past quarter-century searching for heretics but whose battle cry this year has become "I can live with that." Clinton started with the support of the party's moderate wing, led by the Democratic Leadership Council—and has been building out ever since. Last week, the major public employees' union (AFSCME) and the American Federation of Teachers hinted they were moving in his direction. "In the past, they [the activists] would be interested in a laundry list of issues," Clinton said last week of the New Hampshire Democrats. "If you were wrong on question five or seven, it was good-bye, Charlie. But there's a different level of engagement this year. They're concerned about their own families, their own futures."

The other half of the confluence and the key to Clinton's early success is a message that transcends traditional labels (and therefore is often called "moderate" or *neo*-something) but appears to be connecting with actual civilians. Clinton is offering activist government—national economic, educational, health, and energy plans—but he's also ready to acknowledge that it hasn't been just the Republicans or the Congress, the rich or the poor, but a lack of responsibility across the social spectrum that has caused the economic drift and strange, sour mood that permeates the country. His signature program may well be a college trust fund that will offer four-year loans to anyone who can qualify academically, to be paid back as a small percentage of

Retailing: One of the keys to Clinton's early success is a message that transcends labels.

income (collected like a payroll tax) or with two years' public service in a "Domestic Peace Corps" as police officers, teachers, nurses, or social workers. "We can educate a generation of Americans and solve half our social problems," Clinton often says, in a rare bit of hyperbole. "It'd be the best money we ever spent."

"SPECIFICITY IS A CHARACTER ISSUE THIS YEAR," SAYS George Stephanopoulos, Clinton's deputy campaign manager. In New Hampshire, audiences get angry if the candidate explains only four points out of any given five-point plan. They insist on knowing how he'll pay for what he's selling. And they appreciate it when he, inevitably, delivers: "I give him high marks, though I still want to see the others," said Ken Massey, an engineer who came to a Nashua house party very skeptical about Clinton's reputed conservatism. "He was very good when I asked him about health care. He gave more than just platitudes."

"He's the early phee-nom, no doubt about it," says Rich Bond, an adviser to George Bush's re-election campaign. "On paper, given that he's the least liberal major candidate the Democrats have had in a while, he looks to be the toughest for us in this field." Other Republican strategists breathed a sigh of relief when Mario Cuomo withdrew from the race—because they were convinced Clinton would beat him and become "a giant-killer," as one said. "Now, if he wins, he's just a munchkin-killer."

All of which is very impressive. But still, the ghosts of other Democrats—Dukakis and Carter and, to an extent, Gary Hart, neo-liberals and technocrats who came out of nowhere and then proved fatally flawed—haunt Bill Clinton. He seems a more polished, creative, engaging politician than any of them. He is constantly compared, in looks and spirit, to John Kennedy as he travels about (Kerrey seems, in size, inflection, and irony—if not in substance—more like Bobby, which gives the campaign a curious fratricidal edge). At 45, Clinton—like JFK—could be the first of his generation to be nominated for the presidency. But there is a sense, too, that the whole thing may be a little too carefully massaged. Clearly, the governor has been preparing for this moment for a long time—for most of his life, perhaps. He has thought through every imaginable issue. His answers are often creative but always carefully calibrated. There are no bitter pills; few real challenges beyond the resonant call for "personal responsibility." If left to his own devices, Clinton tends to *describe* issues rather than take stands on them.

"I'm beginning to pick up the pattern," David Broder noted while asking Clinton about term limits on *Meet the Press* several weeks ago. "Are you trying to have it both ways on these kind of controversial questions?"

Bob Kerrey, for one, has begun to suspect that Clinton's performance is too smooth by half and intends to try to find a way beneath the surface in future confrontations. "Bob saw something in the first debate," says an aide. "When Tom Brokaw asked Clinton to name two people he'd consult for advice outside his political circle, he seemed to choke—it was as if he hadn't made that particular calculation yet."

This is a slender reed upon which to build a campaign. Politicians calculate. Clinton massages words and issues better than most. "His mind is so quick," says David Osborne, author of *Reinventing Government* and a leading "New Paradigm" political theorist. "He takes a new idea. He reads everything about it,

Photograph by Richard Sobol/Sipa.

Clockwise from upper left: A child on horseback; care from his great-grandfather; grandfather (right) was a storekeeper; meeting a formative influence; teenage rhythm.

integrates it, and winds up knowing it better than you do—even when it's your idea."

OFTEN, THOUGH, CLINTON'S VERSION OF THE IDEA LACKS edges; it has been translated into the vapid coinage of American political discourse—and is subject to further modification. Early on in the campaign, he pledged a "national health-care plan in the first year of a Clinton administration" and described three possibilities that might be tried. But with Kerrey proposing his own version of the Canadian health-care system, Clinton calibrated. He now supports "elements of" what he euphemistically calls "the Northern European system," which is known to most health wonks as the German plan. He is careful not to use the word *German*, a nationality most Americans don't associate with a pleasant bedside manner. This sort of slickness is good politics, but one waits in vain for a strong, passionate, unmassaged stand from Clinton: What does he *really* care about?

In fact, the main rap on Clinton among his enemies—and a few of his friends—in Arkansas (where opponents call him "Slick Willie") is that he's shifty, hard to pin down, tries too hard to please. "He's a political chameleon," says Sheffield Nelson, who lost to Clinton in the 1990 governor's race. "He changes colors to convince people he's what they want him to be."

"I've been covering Clinton for a long time, and I couldn't tell you what he really believes," says John Brummett, a columnist for the Arkansas *Democrat-Gazette* who usually comes at Clinton from the populist left. "As far as I can tell, he's completely flexible—he'll go with whatever the latest polls say."

Friends see Clinton's ability to accommodate different points of view, to build consensus, as a strength. "But he sometimes does it to a fault," says one longtime friend. "Bill does try too damn hard to please everybody all the time. But you've got to understand where that comes from. It comes out of his childhood, which he almost never talks about because it's so damn painful. If you want to know who Bill Clinton is, that's where you go to find out."

He wasn't born Bill Clinton. He was William J. Blythe IV. His

Photograph bottom left, by UPI/Bettmann Newsphotos.

ather died in an auto accident three months before he was born. His mother left him with her parents in Hope, Arkansas, while she went off to New Orleans to be trained in anesthesiology. He lived with his grandparents for the first four years of his life, staying on even after his mother completed her training; his grandfather ran a small country store. It was a modest existence but—by all accounts—a solid and loving home.

That changed after his mother married Roger Clinton, the local Buick dealer. "Roger was thirteen years older than me. He adored Bill," Clinton's mother now recalls. "But he was an alcoholic. A lot of times, Bill had to see . . . unacceptable behavior."

At times, Roger Clinton was a violent drunk. "I remember once when I was four or five and he was screaming at my mother," Clinton recalled recently, in a rare interview about his childhood, "and he actually *fired a gun* in the house. There was a bullet hole in the wall. It could have ricocheted, hit my mother, hit me. I ran out of the room. I had to live with that bullet hole, look at it every day."

When Clinton was seven, the family moved to Hot Springs, where Roger Clinton became service manager in his brother's Buick dealership. Hot Springs was a wild town in those days—a spa for rich northerners, a debauch of illegal gambling, fancy nightclubs, and the Oaklawn racetrack. The Clintons were known for living a "fast" life, hanging out at casinos and clubs like the Vapors. Bill's mother developed a passion for the horses and remains a devoted $2 bettor to this day. The drinking and violence continued at home, but quietly so—Clinton's childhood friends say they were never aware of it.

There are many possible ways to respond to an alcoholic parent. Bill Clinton's was to become the perfect child: "He was always so thoughtful," his mother says. "From the very start. And later, when he was a teenager, if he was out on a date and knew his stepfather had been drinking, he'd always call in a couple of times to see that I was all right. . . . The only bad mark he ever had in school was in conduct one time, when the teacher decided to send him a message to stop trying to answer every question"—a tendency Clinton has brought to the presidential campaign.

"I was 40 years old by the time I was 16," he admitted. "I think my desire to accommodate is probably due in part to the sense that I had from my childhood, that I was the person who had to hold things together in my home, to keep peace. And, on balance, those skills are very good—I mean, basically we're living in a world where cooperation is better than conflict."

The need to smooth things over, the eagerness to please, had a desperate quality at times. When Clinton moved to officially change his name at the age of fifteen, the family was in a state of collapse. His mother says that Clinton made the move because his half-brother, Roger Jr., was entering school, "and Bill didn't want people confused by them having different names." But he'd been known as "Billy Clinton" ever since the family had arrived in Hot Springs and now admits that the change was "an expression of family solidarity."

Ultimately, though, there was no way to massage the situation. "When he would get drunk, he was so consumed with self-destructive impulses," Clinton recalled. "And one of the most difficult things for me was being fourteen years old and putting an end to the violence."

"How did you do that?" I asked.

Clinton sighed. "I just broke down the door of their room one night when they were having an encounter and told him that I was bigger than him now, and there would never be any more of this while I was there."

Bill Clinton:

HIS STEPFATHER WAS A SOMETIMES VIOLENT DRUNK WHO ONCE PUT A BULLET HOLE IN THE WALL.

Who Is This Guy?

Two-dollar bettor: Clinton's mother—with dog Champion—at home.

In the end, his mother divorced Roger Clinton, then remarried him. He died of cancer when Bill was 21, but the family's troubles continued. The other Roger Clinton—Bill's half-brother—had a difficult time overcoming his childhood. In 1983, during his second term as governor, Bill Clinton received word from the state police that his brother had been filmed selling cocaine to an informant in a sting operation. "What do you want us to do?" the state police colonel asked.

'DO WHAT YOU'D NORMALLY DO," CLINTON SAID, KNOWing that it meant his brother would remain under surveillance for at least another month while the police tried to roll up the rest of his drug network. "I couldn't tell my mother, or her [third] husband, or my brother. It was a nightmare," Clinton recalled. "But it was the right thing to do. He had a four-gram-a-day habit. They said if he hadn't been in incredible physical shape, he would have died." Roger Clinton spent a year in jail; he's now a studio musician in Los Angeles.

"So the two options in your family were to become governor or a coke-dealer?" I asked.

"Well, a lot of the literature suggests that's exactly what happens to children of alcoholics," he said. "Sometimes they do both in different ways. . . . I understand addictive behavior. You know, a compulsive politician is probably not far from that."

And a compulsive politician is what Bill Clinton has been since high school—but not a ruthless one. On the contrary, he seems to have accumulated platoons of friends every step along the way. From Hot Springs, he attended Georgetown University (majoring in international studies), then Oxford on a Rhodes scholarship and Yale Law School. He was strongly committed to the two great moral crusades of the time—the civil-rights and antiwar movements.

"I remember visiting Bill in Washington during spring vacation in our senior year," remembers Carolyn Y. Staley, a lifelong friend. "When I landed, Martin Luther King had just been shot, the city was in flames, and Bill said, 'We've got something to do.'

Photograph by David Sams/Sipa.

He had a white Buick then, and we went to a relief center where they put a red cross on it, then loaded the car with food, medicine, and blankets that we took to the area that was in flames. It was very dangerous; we raced through red lights. But Bill just had to be there. He was devastated. Afterward, I remember him wandering around in a daze, muttering parts of King's 'I have a dream' speech under his breath—to himself; I don't even think he was aware I was listening. He'd memorized it in high school."

Clinton turned against the war in Vietnam in 1966, when he was working as an intern for Arkansas senator William Fulbright. He avoided the draft with a student deferment and a high lottery number. In 1970, he was a coordinator in Joe Duffey's antiwar Senate campaign in Connecticut. "A year later, we were trying to organize people from that campaign to work for Ed Muskie," says Anne Wexler, who managed the campaign and later married the candidate. "We got most everyone in the room—except Bill. He said quietly, and firmly, that he was for McGovern."

Clinton and the writer Taylor Branch managed George McGovern's hopeless Texas effort. "He and Hillary came down from Yale," says Betsey Wright, who worked on the campaign and later became Clinton's chief aide in Arkansas. "I'd never been exposed to people like that before. I mean, they spent the whole semester in Texas, never attended a class—then went back to Yale and aced their finals. They were breathtaking."

Friends remember Hillary Rodham as a fierce feminist who had trouble choosing between Clinton and a career of her own in politics. "I was kind of disappointed when Hillary married Bill," says Wright, who is active in feminist politics. "I was hoping she'd run for office herself."

Their marriage has been a successful *political* partnership. Hillary has taken the lead in Clinton's education-reform efforts in Arkansas. "She's one of the ten most knowledgeable people in the country on the subject of education," says Albert Shanker of the American Federation of Teachers.

Privately, however, friends say the Clintons have gone through some very rocky periods—which has led to a slew of rumors about Clinton's personal life, rumors both he and Hillary acknowledged by admitting their marriage hadn't been "perfect" at a Washington breakfast with reporters in September. "Bill did some pretty dumb things," says a friend. "But he's not crazy or self-destructive." The marriage seems on firmer ground now, friends say. Both Bill and Hillary are devoted to their eleven-year-old daughter, Chelsea.

Bill Clinton:

IF HE WANTS TO MESS WITH THE SOUL OF AMERICA, HE HAS TO SHOW US WHO HE REALLY IS.

Who Is This Guy?

FROM THE MOMENT HE ENTERED POLItics in Arkansas, as an unsuccessful candidate for Congress in 1974, Clinton had an aura of inevitability about him. "He showed up at the Pope County picnic in 1974—which is our traditional political kickoff—opened his mouth, and everyone just knew," says George Jernigan, who ran against Clinton for state attorney general two years later. "He beat the living hell out of me."

Clinton became, at 32, the youngest governor of Arkansas in 1978, and the youngest ex-governor two years later—a shocking defeat observers attributed to what seemed a condescending attitude toward his home state. "He brought in a lot of people from across the country to run the government," says Ernest Dumas, a columnist for the now-defunct Arkansas *Gazette*. "People thought he was arrogant and decided to send him a message."

Clinton returned in 1982 and won back the office—another unprecedented and unexpected political feat. He came back more humble, less Yankee (Hillary finally relented and took his name—an act that apparently made a difference out in the sticks), but also more cautious. "He's been unwilling to use his political capital to challenge the Establishment," says John Brummett.

"The fact is, it's hard to accomplish much in a poor state like Arkansas," says David Osborne. If you improve education too much, people take their skills elsewhere. If you don't bribe businesses with tax breaks, they can easily leave, too. In that context, Clinton has done pretty well: Although it still lags behind most of the nation in economic development and educational achievement, Arkansas now has a reputation as one of the more innovative state governments. Last year, Clinton was voted the nation's most effective governor by his peers. He's a politician who loves talking about government, thinking through and trying out new ideas—especially of the "New Paradigm" variety, activist programs outside the usual bureaucratic structures that encourage individual initiative and competition.

"He really has changed attitudes about the importance of a good education in this state," says Ernest Dumas. "He's really wrestled with the flight of low-skill jobs to other countries. He's been less effective in some other areas," like attacking the state's regressive tax code and forcing the coal-burning utility plants to clean up their act. "But the expectations were so high, his talents so awesome," says Dumas. "We expected miracles. We've had to settle for just good works."

A POLITICAL MIRACLE—more or less—will be required now if Bill Clinton is to become the next president of the United States. In the race for the Democratic nomination, his position is subtly precarious: suddenly the front-runner and yet unknown to most of the public—and, therefore, a likely target for his opponents, who'll have the chance to define him (negatively) before he can define himself. "If he could meet people one-on-one, the way we usually do it here, I'd have no doubts," said New Hampshire's Jean Hennessey. "But this is going to be a fast TV campaign. None of these candidates are known. One great ad can change everything."

At the same time, none of Clinton's opponents has yet shown the capacity to produce the sort of lightning bolt that will be necessary to make an impression in New Hampshire. Kerrey and Harkin are well funded and will give it their best shots; former Massachusetts senator Paul Tsongas is well loved but an unlikely national candidate; Jerry Brown is well off the pace. Last week's departure of Virginia governor Doug Wilder from the race should be a boon to Clinton, especially in the South, where Wilder stood to attract heavy black support.

Even if Clinton manages a convincing victory in New Hampshire and surges to the nomination, he will be up against overwhelming odds in facing a (healthy, presumably) sitting president. "No one knows who he is," says one Republican strategist. "He has an indifferent record in Arkansas, absolutely zero experience in foreign policy, and, we hear, a history with the ladies. Are we worried? You guess."

But maybe they should be. Clinton has shown the ability to

Too smooth by half? The candidate campaigns on a New York subway.

grow and learn in this campaign—he's the only Democrat who has *improved* his stump speech since September—and he's shown an ability to connect with substance-starved voters. He'll have to continue growing if he hopes to compete with George Bush. His challenge is different from most candidates' who seek the presidency: He doesn't need to smooth out the rough edges. For Clinton, the challenge is to *create* a few—to tell some unpleasant truths to his party and the nation, to show some passion, to stop trying to finesse all the people, all of the time.

The real litmus test is one that Clinton himself set: If the Democrats are going to win a presidential election this millennium, they will have to convince the public—as Clinton said last summer—that they're interested in more than taking people's money and giving it to "public employees or poor people who won't spend it right."

CLINTON HASN'T DONE THAT YET. HE HAS PROMISED, BUT not delivered, major speeches about crime (a euphemism in the political trade for "race") and government reform ("reinventing government")—speeches that *should* challenge the ground-zero Democratic constituencies, minorities and public employees. Since specificity *is* the character issue of the year, Clinton should be held to a high standard: Will he speak clearly about subjects that are too ambiguous to be circumnavigated by a five-point plan—like the causes of the appalling family disintegration in the black community, or the debilitating consequences of racial preferences, while making clear that he stands for social justice? Will he directly challenge government employees to throw off the shackles of the civil-service system, to be more accountable, to compete against the private sector and one another, instead of stagnating in the current monopolistic public system?

That's a lot to ask of any politician. But Clinton has begged the question by appearing to *care* about these issues, and the moral complexities they raise. Sometimes, in his stump speeches, he talks about how a spirit of community needs to be reestablished in the society and can happen only if everyone is willing to assume more responsibility. He goes through the litany, from welfare recipients to business executives, and says, "We're all in this together. We all have to change. There's no them and us in America. There's just us." One evening in South Carolina, he took it a step further: "I desperately want to be your president," he said very softly. "But *you* have to be Americans again."

A SHIVER RAN THROUGH THE CROWD—PROMINENT LOCAL Democrats, black and white. The line had powerful resonance: Clinton was digging very close to the heart of the national psyche, to the inchoate sense of loss that runs so hard and deep beneath the surface of the electorate this year. He was summoning a national altruism that was assassinated a quarter-century ago in Vietnam and the streets of our cities (as well as in the obvious places—Dallas, Memphis, and Los Angeles). It's high time some politician tried to do that again: But if Bill Clinton wants to play those stakes—to get that personal, to mess with the American soul—he's going to have to come clean himself and show us who he really is. ■

Photograph by Nina Berman/Sipa.

The GREAT

The rise and fall of a retail king

BY MICHAEL GROSS

IT WAS 1949. MAYBE 1950. It's been so long, it's hard to remember. But there are some who still remember Joe Zatz of Philadelphia. He wasn't your typical son of a kosher butcher. From the ground up, he was something else altogether in his penny loafers, Argyle socks, gray flannels, blue blazer, rep tie, and horn-rims.

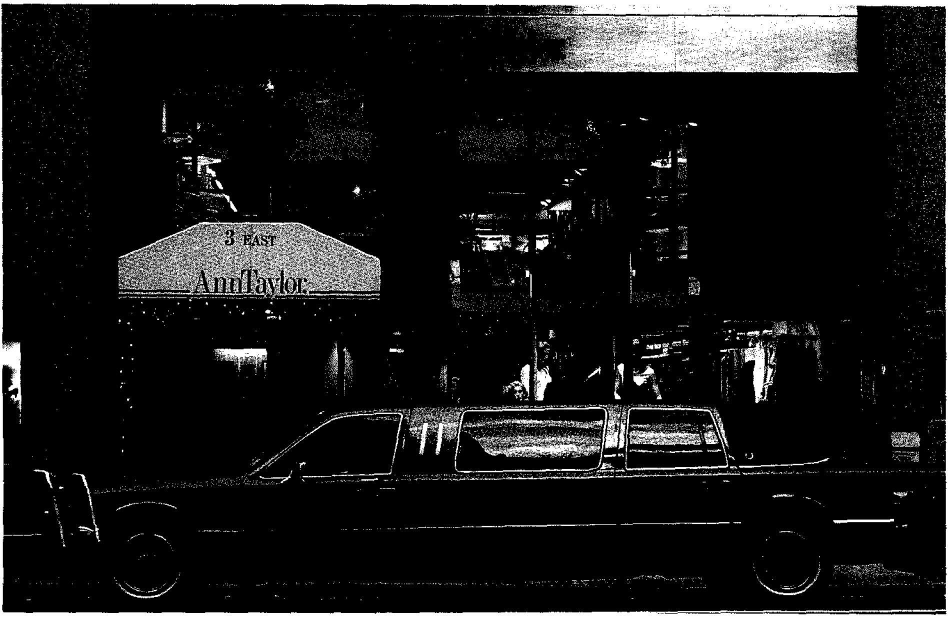
So there was Zatz, 22, sitting across a table from Alfred Daniels, a vice-president at the Abraham & Straus department store in Brooklyn. Daniels was interviewing candidates for the A&S executive-training squad. "He gave me that big grin of his. He could be quite charming," recalls Daniels, now semi-retired in San Francisco and a director of the Gap.

Daniels expected the well-dressed young man to hand him a résumé. Instead, "he put his hand into his pocket and passed me a snapshot of a gorgeous blonde gal in a bathing suit," Daniels continues. "I said, 'She's very attractive. But what's this got to do with the interview?' " Daniels laughs. "That's all he'd brought, a picture of his wife. That was the sum total of his interview."

This girl chose me, *me!*, Zatz seemed to be saying. It was enough. He'd sold himself. At that moment, his past fell away. Joe Zatz of Philly was dead. In his place was a man with a name he might have borrowed from Brooks Brothers. From this humble start, Joseph Brooks created one of retailing's most potent myths.

Brooks zoomed up through the ranks of Federated Department Stores, which owned A&S, before landing the plum post of president of Filene's in Boston. In 1975, he was lured to Manhattan to become the chairman of the Lord & Taylor chain. Turning in eleven years of double-digit increases in operating profits, Brooks made his name by making Lord & Taylor the jewel in the crown of its corporate parent, Associated Dry Goods.

Forced out in 1986 in a semisweet takeover of A.D.G. by the May Department Store Company, Brooks cast about for a new situation for two long, alternately exhilarating and depressing years before finally hooking up with Merrill Lynch Capi-



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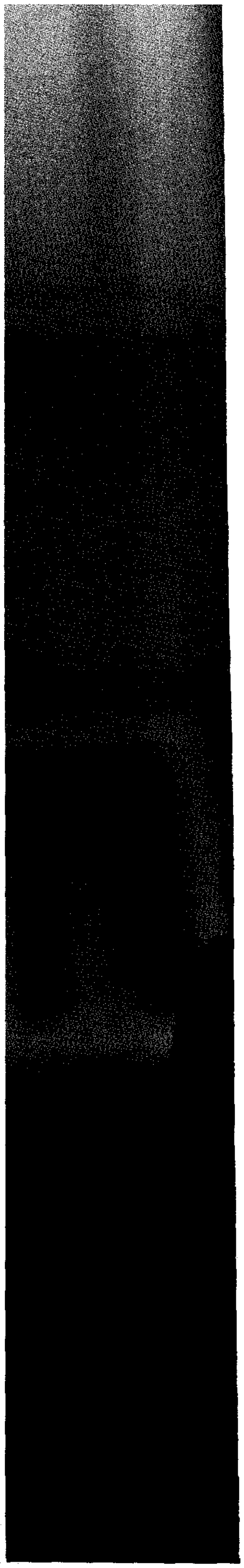
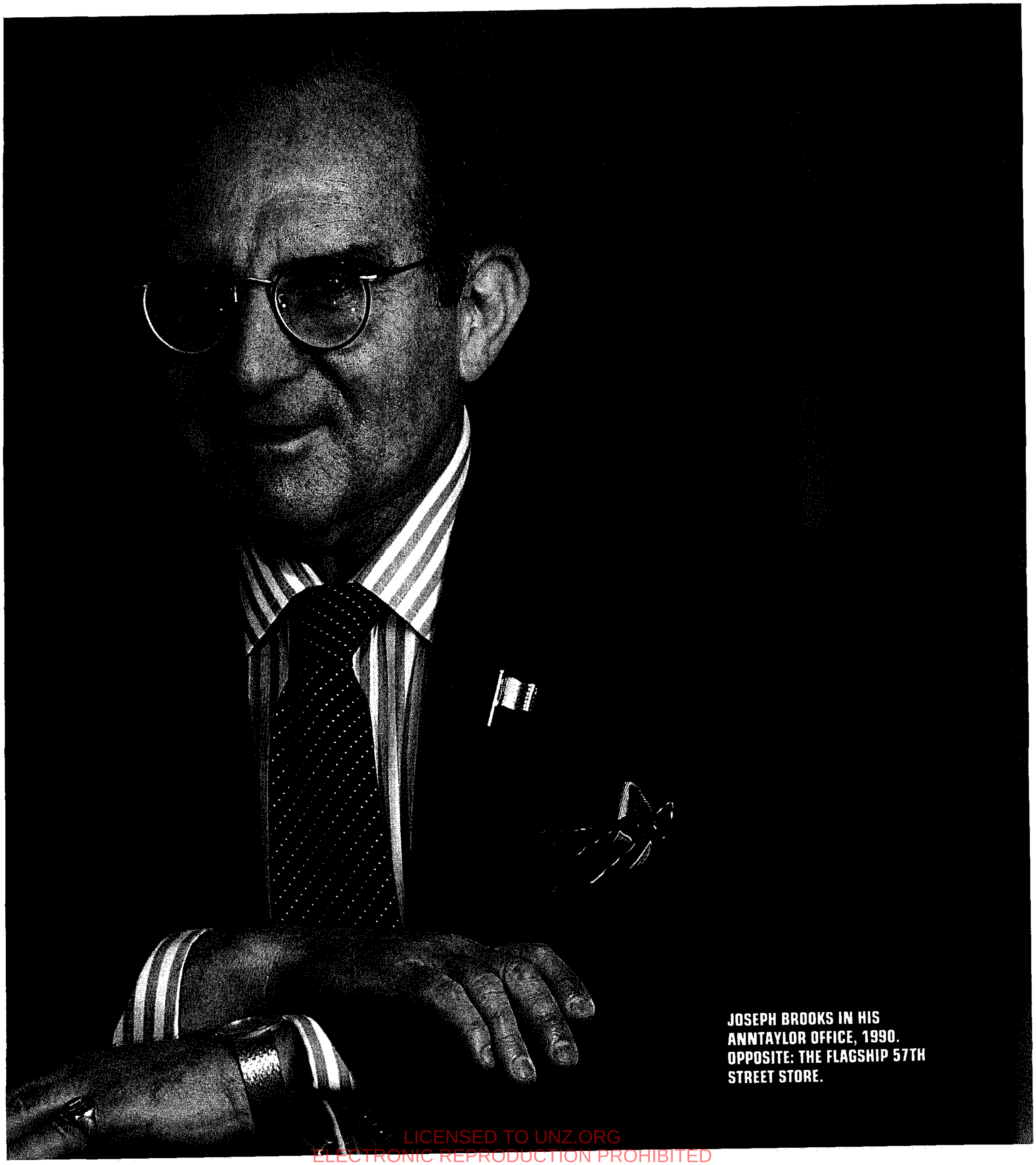


Garth Vaughan

ZATZBY



JOSEPH BROOKS IN HIS ANNTAYLOR OFFICE, 1990. OPPOSITE: THE FLAGSHIP 57TH STREET STORE.

tal Partners. At his urging, Merrill bought AnnTaylor, a 35-year-old chain of sophisticated fashion stores, in 1989.

Things were rosy at first. Brooks and his partners at Merrill (who put up a total of $90 million in equity against Brooks's $200,000) paid AnnTaylor's owner, Robert Campeau, $430 million, a price widely derided as exorbitant. But sixteen months later, LBO debts notwithstanding, AnnTaylor went public with a wildly successful offering of 33 percent of its shares.

AnnTaylor's stock soon ran up from $26 per share to $36 last July, and Brooks got all the credit. His Merrill partners (who'd paid about $6 a share for their controlling stake) were wallowing in tens of millions of dollars in paper profits. "From day one, the company jumped ahead of projections," says Merrill president James Burke. "People were jealous we had this asset."

Brooks was positioned as the buyer of first resort for any retail properties that came on the market. "Joe made no secret his ultimate goal was to have more than AnnTaylor under the umbrella," says Merrill vice-president Paul Francis.

Brooks was also building a dynasty. His three children all worked at AnnTaylor: Victoria as a fashion director, her older sister, Elizabeth, in public relations; and, best of all, their brother, Thomas, then 38, had just been promoted from vice-president to president and chief operating officer, reporting to his dad. So Joe Brooks's place in retailing history and his family's fortunes all seemed secure. But his corporate legend was about to be transformed into a personal tragedy.

IN MAY, A FEW DAYS AFTER Victoria Sara Jane Brooks wed Robert Henry Stafford III at Christ Church in Greenwich—where George Bush prayed as a tot—Richard Johnson revealed in his *Daily News* column that she'd been baptized only just before she was married. Johnson also detailed the perfectionism of the father of the bride, who'd had 50 waiters' jackets custom-made for the reception at the Greenwich Country Club and ordered the stems cut off the wedding flowers because they didn't match the all-white theme.

In August, AnnTaylor announced that sales were deteriorating in stores open more than a year. The stock slipped 10 percent. Then, in mid-October, Thomas H. K. Brooks abruptly resigned from AnnTaylor's presidency.

It turned out he'd jumped just before he would have been pushed. Young Brooks had been caught smuggling a handful of collectible watches worth about $140,000 through U.S. Customs at Kennedy airport on October 6. It was the second time he'd been caught avoiding paying duty (in 1984, he'd been caught with about $7,000 in undeclared goods at Los Angeles International Airport).

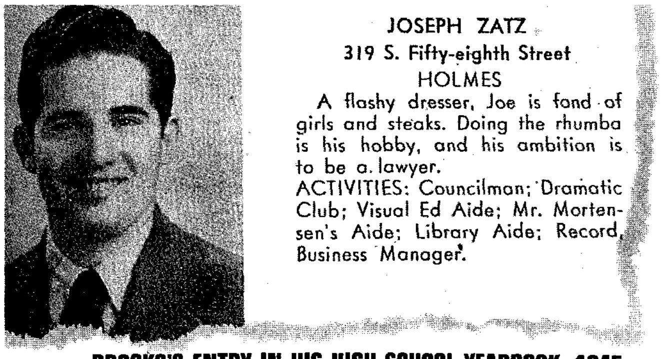
Joe Brooks's reaction to his son's mistake was to downplay it. "It was stupid, but other people do it," a friend recalls Brooks's having said. "It's gonna look terrible. We'll tough it out." But when his partners at Merrill learned what had happened, their opinion of the Brookses bottomed, along with AnnTaylor's stock price, which would hit $12 a share in November.

On October 22, while Merrill's lawyers at Skadden Arps Slate Meagher & Flom were concluding a review of two years' worth of expense reports submitted by both Brookses as well as all other AnnTaylor senior executives, the chain announced that it had slashed quarterly-earnings estimates by 40 percent. Simultaneously, a barrage of class-action lawsuits alleging securities fraud was being filed by stockholders against AnnTaylor and Joseph and Thomas Brooks, accusing them of cooking the books.

By mid-November, Joseph Brooks was out, too. The Merrill partners had been told by a headhunter that no sitting CEO would take over AnnTaylor if Brooks stayed as chairman. Brooks's "retirement" was announced two days before his son's official last day at AnnTaylor. A committee of five store executives took over the chain.

Though an AnnTaylor executive would later say that the Skadden Arps investigation found no malfeasance, only "a couple of small things" in the travel-and-entertainment accounts that were examined, people in the retail-fashion world had their doubts.

NAME GAME Joe Brooks's connections to Joe Zatz have long since been cut. The first 22 years of his life are a virtual blank. ■


JOSEPH ZATZ
319 S. Fifty-eighth Street
HOLMES

A flashy dresser, Joe is fond of girls and steaks. Doing the rhumba is his hobby, and his ambition is to be a lawyer.

ACTIVITIES: Councilman; Dramatic Club; Visual Ed Aide; Mr. Mortensen's Aide; Library Aide; Record, Business Manager.

BROOKS'S ENTRY IN HIS HIGH-SCHOOL YEARBOOK, 1945.

Photograph by Dick Bell.

Even one of Brooks's friends is skeptical about Merrill's explanation of the events at AnnTaylor. "Until four months ago, anything Joe said [to Merrill] was gospel," says Frank Watson, an ex-president of Lord & Taylor. "I dunno. It's crazy to me. It certainly is a dramatic about-face."

JOSEPH BROOKS DID NOT respond to requests for interviews for this article. This is not entirely surprising, given the securities-fraud lawsuits hanging over the two Messrs. Brooks (a hearing is scheduled for January 17) and the possibility that U.S. Customs might still bring a civil or criminal action against Thomas. The Customs case is pending, says Melvyn Minsky, regional counsel of the Customs Service. The watches have been seized, and to save himself a fine equal to their value, the younger Brooks now must explain his failure to declare them. Meanwhile, he's not talking, either.

Joseph Brooks's silence is consistent with how he's always handled inquiries into his past: refusing to discuss it. No one ever seemed to care. And even now, with all they've heard, his Merrill partners speak of Brooks with a sadness tempered by fond admiration. "Women's-apparel specialty stores are part science, part art," says executive vice-president Gerald Armstrong. "Joe had the track record necessary in a difficult business. He handled the business, but also the art."

The men at Merrill are hardly Brooks's only admirers. Throughout his career, Brooks has shown himself adept at picking promising newcomers to hire and train. He demanded no less than perfection from them. "He's a nut that way," says Mel Schneck, a retail consultant who's known Brooks for twenty years. "But you give him perfect, you're in for life."

Many of Brooks's protégés followed him from store to store, becoming personal friends. Known collectively as "Joe's boys," they've headed Saks Fifth Avenue, Neiman-Marcus, the Gap, Caldor's, Denver Dry Goods, and Carson Pirie Scott.

Joe's boys (and girls) recall him as a hard taskmaster but an extremely generous paymaster. He was also a generous friend to loyal employees, for whom he'd pull any string if he found them in sickness or distress.

Brooks's bosses were generous with him, too. Throughout his career, he's been known for his salary demands. "Is it worth it?" one superior was said to have asked. Most thought it was.

Brooks earned $250,000 in 1975, $400,000 in 1980, $678,906 in 1986, and $1,952,000 in 1990. With a loan from Merrill last year, he bought 176,468 AnnTaylor shares at $6.80. He also holds options to buy 603,275 more shares at that price. If he exercises those options, as he is likely to do, Brooks's paper profit (based on last week's share price of $16.75) will be almost $8 million. Brooks also likes his perks. A.D.G. chairman William Arnold would often find he couldn't use his company's Learjet because Brooks had booked it first.

Brooks is said to have a New York apartment and houses in Greenwich and Palm Beach. He is now building another house with an indoor pool on a 2.2-acre lot outside Southampton on the former Henry Ford estate, Fordune, which he bought for $500,000.

None of his many friends begrudges him his wealth. "I guess it's his goodness that hurt him the most," says Dennis Bookshester, an A.D.G. colleague. "He's done so much for so many."

It is hard for them to explain what happened. "The nineties are a lot different from the eighties," says Bookshester. "If business was great, all this stuff would've gone away. Joe is what he is. When you have a certain style, a way of living, you can't change."

Brooks was the Werner Erhard of retailing. "I believe there is a lost horizon," he would say. "I believe there is a rainbow. I believe people should never stop dreaming and striving to reach those dreams." His acolytes constituted something resembling a personality cult.

"He was a wonderful boss," says Beverly Beckman, formerly a buyer at Burdine's and Lord & Taylor. Once, Beckman told Brooks how she felt about him. "Gee, don't take this wrong," she said. "I'm in love with you."

Replied Brooks, "Yes, I know."

PRESENTING LORD & TAYLOR'S ROSE AWARD TO BARBARA WALTERS, 1986.

JOSEPH BROOKS MADE AS many enemies as he did friends. "It was like a club," says Susan Carrey, who was hired by Brooks in 1962 as a trainee at Federated's Burdine's division in Florida. "People don't like clubs they can't get into."

Afraid Brooks might rise again, and aware that his friends are secure and powerful in the otherwise distressed retail-fashion industry, most people would speak about him only under the cloak of anonymity. As F. Scott Fitzgerald wrote in *The Great Gatsby* about his mysterious Brooks-like protagonist, Jay Gatsby, né James Gatz, "It was testimony to the romantic speculation he inspired that there were whispers about him from those who had found little that it was necessary to whisper about in this world."

But in more than 75 interviews, a pattern emerged suggesting that in recent years, Brooks took increasing advantage of the perks of his powerful positions in ways that were unseemly in a large corporation like A.D.G. and damaging to a small one like AnnTaylor.

A few weeks ago, the *Wall Street Journal* reported on its front page that Brooks was the victim of his love for his son. This theory matched the line being put out by Merrill's and AnnTaylor's P.R. advisers. In their telling, Thomas Brooks is the bad guy; totally unqualified and egregiously cavalier, he'd pulled his dedicated, overloving father down with him.

But after the *Journal*'s story came out, my phone started ringing. People close to the situation were calling to say they didn't buy it. Joseph Brooks, they charged, is an expert at walking where black and white turns dark gray. The Merrill partners should have known more about Brooks than what they read on his balance sheets.

By some accounts, Brooks's relationship with his son wasn't as good as those he forged with the children in his retail family. If Joe loved Tom so much, people ask, why didn't he show up at his son's AnnTaylor good-bye party at "21"? "Tommy was trying to be what his father expected him to be," says a friend of the family's. "Unfortunately, he emulated the bad habits and not the good habits." And his dad was the kind of guy who wouldn't go ten blocks without his limousine.

Joe Brooks's reputation, his detractors say, has been based more on image than reality ever since he blew off his real name back at A&S. In their eyes, his drive is a dictatorial streak, his vaunted single-mindedness a complex of obsessive compulsions, his generosity no more than a means of control. "Joe Brooks expected a Stepford wife," says a man he courted and hired at Lord & Taylor. "You had to fit his mold in every conceivable aspect. There was no room for deviation."

DOESN'T IT HAVE TO tear you apart to be 64 years old and unresolved about your heritage? You'd have to be evasive about everything," says someone who has known Brooks for years. Brooks's many friends insist that his past is irrelevant to the events of this fall. But even he knows that environment influences destiny. "Kids here grow up in a

BROOKS FORCED SHOE-BUSINESS STARS JOAN AND DAVID HELPERN OUT OF ANNTAYLOR.

Photograph by John Aquino/WWD.

jaded atmosphere," Brooks once said of Greenwich. "What do they do with their lives after they've had the best?"

Chances are Joe Zatz didn't grow up jaded. Indeed, it's easy to imagine him, sitting on the steps of that kosher butcher shop, dreaming of better places and riches beyond measure. Dreaming, perhaps, of one day seeing his name on the front page of the *Wall Street Journal*. And then doing whatever was necessary to see that dream through. His life is "a story most people would be proud to talk about," says Bookshester.

But all we can do is imagine Joe Zatz, because Joe Brooks's connections to him have long since been cut. Indeed, the first 22 years of his life are a virtual blank. Contacted in Philadelphia, Joe's brother, Oscar Zatz, at first says he'll think about giving an interview. "If I decide to, you'll have some story," he teases.

Zatz's son, a doctor in Philadelphia, says he hasn't seen or spoken to his uncle Joe in 30 years. "He got married, changed his name, and left," Paul Zatz says. "I think the last time I saw him was my bar mitzvah." Then he adds carefully, "There's probably bad blood in the family."

Joe Zatz attended West Philadelphia High School during World War II, graduating in June 1945. According to the New York *Times*, Joseph Brooks attended Penn State. But the school has no record of a Joseph Brooks or a Joseph Zatz ever enrolling there, and suggests a call to the University of Pennsylvania. It's never heard of him, either.

An A&S veteran says that as a young man, Zatz worked for a brother with a wholesale clothing business. Oscar Zatz confirms that his brother worked for him then and that they are now estranged, but he will say no more.

"Joe Brooks to my recollection sprang up full grown, with no past, at A&S in about 1949," says John Bregstein, who today owns a shirt company. He was "kind of an intimidating guy, a force to be reckoned with," says a onetime A&S buyer. "He saw himself in a very important way at a very early age. He was already maneuvering to get to the highest levels."

He was not above self-aggrandizement. "He told all of us he went to school in a limousine," says another A&S veteran, who struck up a friendship with newlyweds Joe and Alice Brooks. Alice's parents were wealthy. "She was always protected," says the friend. "Joe was very dictatorial as a husband. He made all the decisions: how to dress, what to do, how to do it, whether to have coffee."

Brooks's next move took him both up and out of A&S. He and Robert Hirsch were two of the youngest buyers in the store. In 1957, they each anted up $35,000 and launched Brooks-Hirsch, a clothing store in Westport, Connecticut. "Before I went into business with him, I had him looked up professionally," Hirsch admits. "There were some blanks." But Brooks was already a terrific merchant. "He innately had it, was my opinion," says Hirsch.

Brooks-Hirsch opened its doors in Westport that August. "Business was terrible," Hirsch admits. "Joe wanted it all right away. He didn't like a small operation. His ideas are pretty grandiose."

Meanwhile, Al Daniels had moved on to run Burdine's. In 1958, Brooks called him and asked for a job. Hirsch bought Brooks out. Though he hasn't seen him since, Hirsch has warm memories. Very warm, in fact. "He was a very high-energy guy, a dynamo. He perspired a lot," Hirsch says. "Things were going on inside him."

Brooks quickly rose through the ranks at Burdine's. By the mid-sixties, he was general-merchandise manager. "You'll find out how good you are," he told Frank Watson, who applied for a trainee's position in 1965. "He'd call you out," says Watson. "If you walked by trash on the floor, he'd stop you. He'd say, 'This is your house. Pick it up.' "

Brooks had a vision of how his world should be and imposed it on those around him. "He was demanding and controlling," says Susan Carrey. "He was very strict about the way a woman should look. He'd say that when a real woman walks into a room, she isn't noticed. You never reach for style. That went for his life, his home, his office, his family, and the people who worked for him."

A designer Brooks knew in the sixties found him "pleasant but inclined to play the grand seigneur. That struck me as cute, considering the fact that Miami at the time was not grand. There he reigned, regardless. There was more to him than a provincial retailer."

In 1969, Brooks became the first outsider to be named president of Rike's, a Federated store that had until then been run by its founding family. Moving to Dayton, Ohio, with Alice, their children, and several of Joe's boys, Brooks faced what he would call "the most difficult task I ever had to undertake and the one that caused the most pain and anguish."

DAYTON WAS A SMALL city in economic trouble. Brooks made some nice gestures, like declaring a moratorium on interest charges on unpaid credit balances until the town got back on its feet. But he also fired dozens of employees soon after his arrival. "It was a staid old store," says Mel Schneck, an adviser to Federated. "Joe wanted to make it current. He did it with a meat cleaver. He got rid of everyone—three quarters of the executives. That didn't sit too well."

Brooks's impact was felt beyond the walls of his store. Several former Rike's employees recall his attempts to join Dayton's exclusive Moraine Country Club. "They wouldn't let him in, and gosh, that tore him to shreds," says one. Rumors swept the store that Brooks had even called a member of the club, a top executive at National Cash Register, threatening to remove his company's machines from Rike's if he wasn't given a membership.

"He'd learned the trappings of department-store CEO–ism," says the designer, who'd stayed in touch. "He's royalty, and you treated him as royalty," says Schneck. If you didn't, watch out. "He'd jump up on tables, cry, and tell people they were letting him down," says a onetime Rike's vice-president. But when a young buyer's father fell ill, the ever-contradictory Brooks gave him three weeks off and came in early every morning to do the employee's paperwork.

Still, complaints about Brooks shook Federated. Some say he was briefly fired. "He needed time to rebuild," Schneck thinks. "They wouldn't give it to him. You can't turn an elephant on a dime." Ralph Lazarus and Harold Krensky, who ran Federated, "began to worry," Schneck continues. Krensky thought Dayton just wasn't a big enough town for Brooks. So in 1972, the company sent him to Boston's Filene's, where, Krensky told a friend, "I can keep my eye on him."

Brooks has acknowledged his problems in Dayton. "I'm sure I made many errors," he said in 1975. "But I'm sure I learned a lot. If I had to do it all over, I think I would do things more slowly."

TOUGH LOVE If Joe loved Tom so much, people ask, why didn't he show up at his son's AnnTaylor good-bye party at "21"? ■

THOMAS BROOKS.

Krensky's decision to keep Brooks was soon rewarded. "He did a number on Filene's that took it into the mainstream," says Schneck. "He did a masterful job."

He knew it, too. "He was much more pompous," says the designer. "Joe fed mercilessly on the respect that came with the job."

There was little difference between the public and private man. In a rare interview when he was at Filene's, Brooks admitted as much to fashion journalist June Weir. He made a point of telling her how he'd found the best moving men in America to take the family's belongings to Boston. "I give the movers a diagram of where every piece of furniture, every drape, every picture, and every light goes," he said. "We've never changed the furniture in the 25 years we've been married. Our bedroom has been white and pink in each home." Brooks also revealed that he regularly told his secretary, "I'm going to go through the store and nothing will be right."

Never satisfied, always "thinking far ahead," as he put it, Brooks wasn't long for Filene's. "He'd threaten to leave, say he had other offers," a former colleague says. "He threatened Krensky one time too many. That's how he went to Lord & Taylor."

THERE, ONCE AGAIN, Brooks quickly made his presence felt. Lord & Taylor's fortunes had foundered since the fifties. Its carriage trade had moved on. "The client base was dying out," says Joseph Schumm, an A.D.G. executive who followed Brooks to AnnTaylor. To stop the decline, Brooks was recruited in 1975. A.D.G.'s board offered him "more than they made themselves," Schumm says.

The book on Brooks says that he revived Lord & Taylor and expanded it across America by bringing back the style of the store's postwar leader, Dorothy Shaver. But dissenting voices say he didn't mean to honor the past at all. A lot of people were fired in his first months. "A.D.G. was amazed he could make judgments so fast," says Schumm. "Joe does great homework."

The firings are remembered less than another event, though. "Shaver's office had magnificent, handworked eighteenth-century wood paneling," says a former Lord & Taylor executive. "The first thing Joe Brooks did was paint it white. The painters were in tears. That set the tone of his imperial presidency. 'This is my company. Do it my way.' "

Brooks lived by the law he imposed. "He was the single hardest-working individual in the company," says Brendan Fahy, then a vice-president. "What people see as imperial are his high standards."

Many couldn't meet them. The former executive says that within four years, Brooks had fired or forced out most of the store's officers. "He was demanding to the point it became brutal." Yet, he adds, "he took a quiet, sedate, dowdy company and gave it an era of explosive growth."

Brooks did this by brightening things up, starting each day with the National Anthem on the PA system, and tossing society soirées. "He created an atmosphere where the merchandise could speak for itself," says retail analyst Walter Loeb. "He created excitement."

Though he shifted Lord & Taylor's emphasis more to middle-priced goods, disappointing couture fans, he attracted far more shoppers than he repelled and generated more sales and profits. And he accomplished this without altering the store's basic genetic code. "Lord & Taylor is vanilla ice cream," says ex-president Watson. "It was plain, but it was very successful."

By now, nothing about Brooks was plain. When he traveled, says a branch-store manager, spit and polish was the order of the day. Whether he had toilet seats shipped in advance to his hotel rooms, as the New York *Times* recently reported, is a matter of considerable dispute. Many insist that such things never happened. Others say Brooks made those demands and more.

A manager in one of Lord & Taylor's Florida stores recalls how a bathroom was set aside for Brooks when he came to visit. Security guards were posted. "He had a special toilet seat, special colognes. The whole store was painted before he came. I guess he was a clean freak."

"There were special things he wanted," agrees Jim Ricci, who was a vice-president in charge of everything from catalogues to supervising the stretching of Brooks's limousines in Detroit. "I heard he wanted special sheets, he wanted plants in his room. It became the norm. It was part of the program. Part of the CEO package."

Nepotism was part of the package, too. Two of his children joined him at Lord & Taylor. Elizabeth worked in the Chevy Chase store. Tommy arrived in 1985 from Carson Pirie Scott, where he'd worked for Dennis Bookshester. He had started his retail career in 1980 at A.D.G.'s Denver Dry Goods, which was run by one of Joe's boys, Tom Roach. Before that, he and his father had apparently been estranged.

Tommy spent three years at Wabash College in Crawfordsville, Indiana, then left school to become a musician. "He did what kids do; it was accepted. But I don't know if it was accepted by Joe Brooks," says Susan Carrey. "Tommy was persona non grata," recalls a former Lord & Taylor executive. "It wasn't a life-style Joe approved of."

Brooks felt better when his son joined the retail fold, got married, and had a child. Before long, Tommy became a Lord & Taylor regional vice-president. His supervisors say he did a good job. But even after his father left the store, Tommy was tainted by the perception that he had got his job through connections.

A.D.G. never raised the nepotism question. Under Joe Brooks, Lord & Taylor sales rose from $200 million in 1975 to

Photograph by NYT Pictures.

$825 million in 1986. He was perceived as "the man who would one day run [A.D.G.]," says Bookshester. But Brooks never got the job. "He got blocked. It had to be a political decision."

Brooks thought A.D.G.'s directors were amateurs. "He would brook no interference," says Brendan Fahy. Brooks's contract had a clause to that effect: "He told me," says Fahy. "He told everybody, and the guys at A.D.G. confirmed it." Bill Arnold, the departing chairman, respected him, but there was also "a jealousy," says someone close to the company's board.

Between the spring of 1984 and the fall of 1985, Brooks announced his retirement, then changed his mind, still hoping he'd be named chairman of A.D.G. Then May made its run on the company. A.D.G.'s board considered many defenses, including making Brooks chairman. "May was very well organized," says Frank Watson, then president of Lord & Taylor. "A.D.G. was a sleeping dog. They didn't know how to fight it. If Joe had been there [as A.D.G. chairman], it never would have happened." But Joe wasn't there, and May took over.

Now May's strong-willed chairman, David Farrell, was in the driver's seat. "It was clear Joe Brooks was out," says an ex-buyer. "No. 2 was no good for him." Brooks retired in 1986. Despite what he deemed a "most kind and generous offer" to stay, he didn't get what he wanted. When Farrell asked him what that was, he replied, "Your job."

FOR THE NEXT COUPLE of years, Brooks sought an equivalent position. He was offered stores to run, and tried to buy others for himself, but nothing panned out. Finally, in the summer of 1988, Brooks heard that AnnTaylor was for sale and, through a friend, approached the Merrill partners for financing. They asked around and found his track record was good. The field of serious bidders for AnnTaylor soon narrowed to two. The other group was headed by another former Lord & Taylor president, Harold Leppo, and AnnTaylor's president, Michele Fortune, who was also that rarity, a female Brooks protégé. When Merrill's bid topped theirs, she met with Brooks to talk about a friendly takeover.

"I was torn," says Fortune, now executive vice-president of Hit or Miss, a Boston specialty-store chain. "I was pretty sure it wouldn't be okay, but I hoped it would be." The deal was done at the end of 1988. Brooks took over in February. By spring, he'd also taken over Fortune's duties, and the office of her second in command. "He needed me to get the buy-out, and that's it," Fortune says.

Brooks greatly increased AnnTaylor's staff, preparing to radically expand both the chain and its profits. Many executives came from Lord & Taylor. "We were a handful of women replaced by an army of men," says one member of Fortune's team. Among the newcomers was Tommy Brooks. To give him a job, AnnTaylor's director of stores was demoted.

"We expressed our reservations," says Merrill partner Paul Francis.

"Joe insisted," says an AnnTaylor executive.

"I couldn't supervise Tom at all," says Fortune. "My general-merchandise manager was demoted on a day I was on vacation. I had no power. One day Joe just told me not to come in."

Thomas Brooks wasn't the only family member on the AnnTaylor payroll. A key executive was replaced by Victoria Brooks. Her sister, Elizabeth, was given a P.R. post. Merrill wasn't informed they'd been hired. "Joe went over the top," Fortune says. "I told the managers he was basically a good man. But he was brutal to them. He thought he was God. There were no checks and balances. The system broke down."

Employees lived in fear. "Once I made the mistake of putting my glasses on a table in his office," one says. "He screamed at me that I'd scar it." In order to hear his boss better, a designer once moved a chair that was placed a bit too far from Brooks's desk. Brooks flew into a rage.

Thomas Brooks was promoted to vice-chairman and then president. "Most people could see he did not have the capability—except Joe," says someone close to the family. "Joe was clearly thinking dynasty after Michele left. By the time Merrill heard, it was a fait accompli. Merrill again acceded."

Joe Brooks also made merchandise changes, broadening and lowering the sophistication level of AnnTaylor's offerings, just as he had at Lord & Taylor, to make his new chain more expandable, more mallable, more profitable. AnnTaylor loyalists feel he wanted to turn their store into Lord & Taylor. "He's a brilliant man, but he got so isolated with this style of his," says a former AnnTaylor executive. Manufacturers report that he demanded dowdy skirt lengths. Brooks's buyers also insisted on keeping prices stable while increasing the store's profit. For manufacturers, that meant quality had to be sacrificed. For instance, a successful dress would be remade in a cheaper fabric and sold for about the same price.

A BITTER LEGAL BATTLE with shoe designers Joan & David, whose departments had long been among AnnTaylor's biggest draws, began over these issues. Joan and David Helpern had forged a successful licensing partnership with AnnTaylor in the mid-sixties. Even as the store went through a series of owners and presidents in recent years, the relationship stayed strong—until Joe Brooks took over.

The Helperns set up a lunch with Brooks where, Joan Helpern recalls, "he said the famous line he denies he said, 'I can make you or break you.' " ("Absolutely not true," Brooks has said.) Brooks said that "he was gonna show the other CEOs how a business should be run," Helpern continues. And one of the first things he wanted to change was Joan & David's shoes. He wanted career, as opposed to designer, styling, and he wanted a bigger share of the profits.

The Helperns invited Brooks for another lunch at their offices, where they could show him their whole line. "We never opened the closet," Joan Helpern says. The moment they started talking, everyone could see they were miles apart. Brooks walked out. Meanwhile, new executives came "swarming all over," Helpern says, "breathing down the necks of

PROTÉGÉE "Joe went over the top," says ex-AnnTaylor president Michele Fortune. "He thought he was God. The system broke down."

Photograph by Doug Goodman/*Advertising Age.*

AT HOME IN BOSTON IN 1975, DURING HIS FILENE'S DAYS.

our employees, making critical remarks."

The Helperns say Brooks then banned a key Joan & David supervisor from AnnTaylor stores, removed the Joan & David logo from their in-store boutiques, took their merchandise out of display windows, and started up a competing line, even seeking to lure away Joan & David's Italian factories. In court, AnnTaylor charged the Helperns with holding sales in violation of their agreement with the store. A wary settlement was reached in 1990. By 1993, Joan & David will be history at AnnTaylor.

None of this fazed Brooks's partners. "Joe was delivering," says Merrill's Gerald Armstrong. Though they heard rumblings about Brooks, the Merrill partners put them down to sour grapes.

ALLEGATIONS FROM many former employees that Brooks regularly took advantage of his position bring strong denials. Frank Watson, who says he "had to sign everything at Lord & Taylor," denies that Brooks ever made an improper expenditure of company funds.

But similar charges are made by some AnnTaylor suppliers. One fashion executive says his firm provided tens of thousands of dollars' worth of clothing to the Brooks family for which it was never paid. No bill was ever sent, he admits.

"He asked me to make special dresses for his wife many times," says a designer. "They were comped, gratis. Remember, this store has hundreds of branches. The orders are so large. They've got you by the short hairs. You don't say no. The question is, At what point does it become questionable?"

"Merrill Lynch was aware of improprieties within months of buying the company," says a former financial employee at AnnTaylor. "I was telling them. They were ignoring it." Merrill's Paul Francis denies this: "We had no intimation of any impropriety involving company management prior to the Customs incident."

But there was, for example, the men's tailor who was on the payroll of this women's store and was quartered in the new offices Brooks leased in Metropolitan Tower. "He made suits for favored executives, the family, and Victoria's fiancé," says the ex-employee.

Acknowledging rumors circulating in the fashion business, an AnnTaylor executive says that the internal investigation found no evidence of payoffs or kickbacks to either Joseph or Thomas Brooks. There *were* the unspecified things Merrill considered immaterial. But young Brooks provided receipts for the famous watches, indicating, the executive insists, that they were not gifts or payoffs from suppliers.

TODAY, JOE Brooks's friends are left with lots of questions. "Nepotism is stupid," says Mel Schneck. "Why he did it, I don't know. Did he make a mistake? Did ambition get him? Did he go bananas because he was getting up in age? Was he taking AnnTaylor where it should be? Did he fall because Merrill Lynch is prudish? You don't knock an idol down for that.

"The important question is, How do you rate him as a merchant and a builder of businesses?" Schneck continues. "It all has to be balanced against what he accomplished, and measured that way, you can't fault him.

"Here's a guy who spent so much energy building something. He makes a major mistake late in life." Schneck sighs. "That colors everything. That's for sure."

The answers to some of the questions may come to light—if Daniel Berger has his way. He's the lawyer representing the disgruntled AnnTaylor stockholders, and he hopes that—if a judge allows him to begin the discovery process—he'll strike gold somewhere in AnnTaylor's papers.

Meanwhile, Thomas Brooks is said to be thinking about entering the wholesale business with one or two of AnnTaylor's suppliers. "I don't think he appreciates the effect this will have on his reputation," says the friend. "I don't think he understands what the word *reputation* means."

At Merrill Lynch, president James Burke is unhappy with the whole affair but looking forward to a happy ending. "This story isn't over," he vows. Across America, AnnTaylor customers also hope that the store they loved will come back soon. "There's such a strong base of integrity," says Mimi Liebeskind, ex-wife of the chain's late founder. "The look has to be corrected, but nothing irreparable has been done to the company."

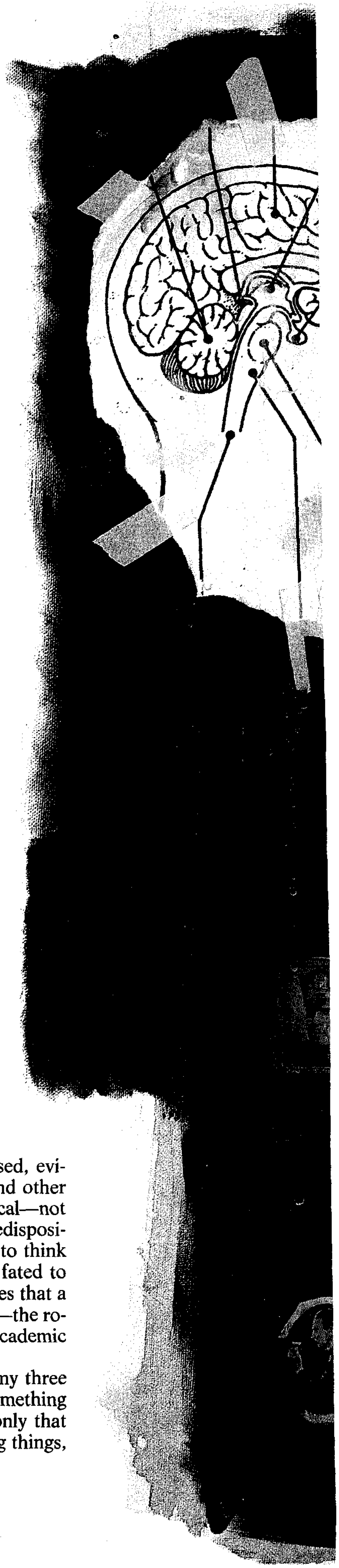
Joseph Brooks is "at home," says a friend, "very hurt, aggravated, and concerned. He's very jealous of his place in history. He's devastated." His picture's been on page one of the *Wall Street Journal.* But it wasn't how he'd dreamed it would be at all. ■

Photograph by Ellis Herwig/WWD.

Rescuing Your Child From Depression

MOST PARENTS DON'T RECOGNIZE THE SYMPTOMS OF DEPRESSION AND ANXIETY IN THEIR CHILDREN. HERE'S WHAT TO LOOK FOR—AND GOOD NEWS ABOUT QUICK, EFFECTIVE TREATMENT

BY COLETTE DOWLING

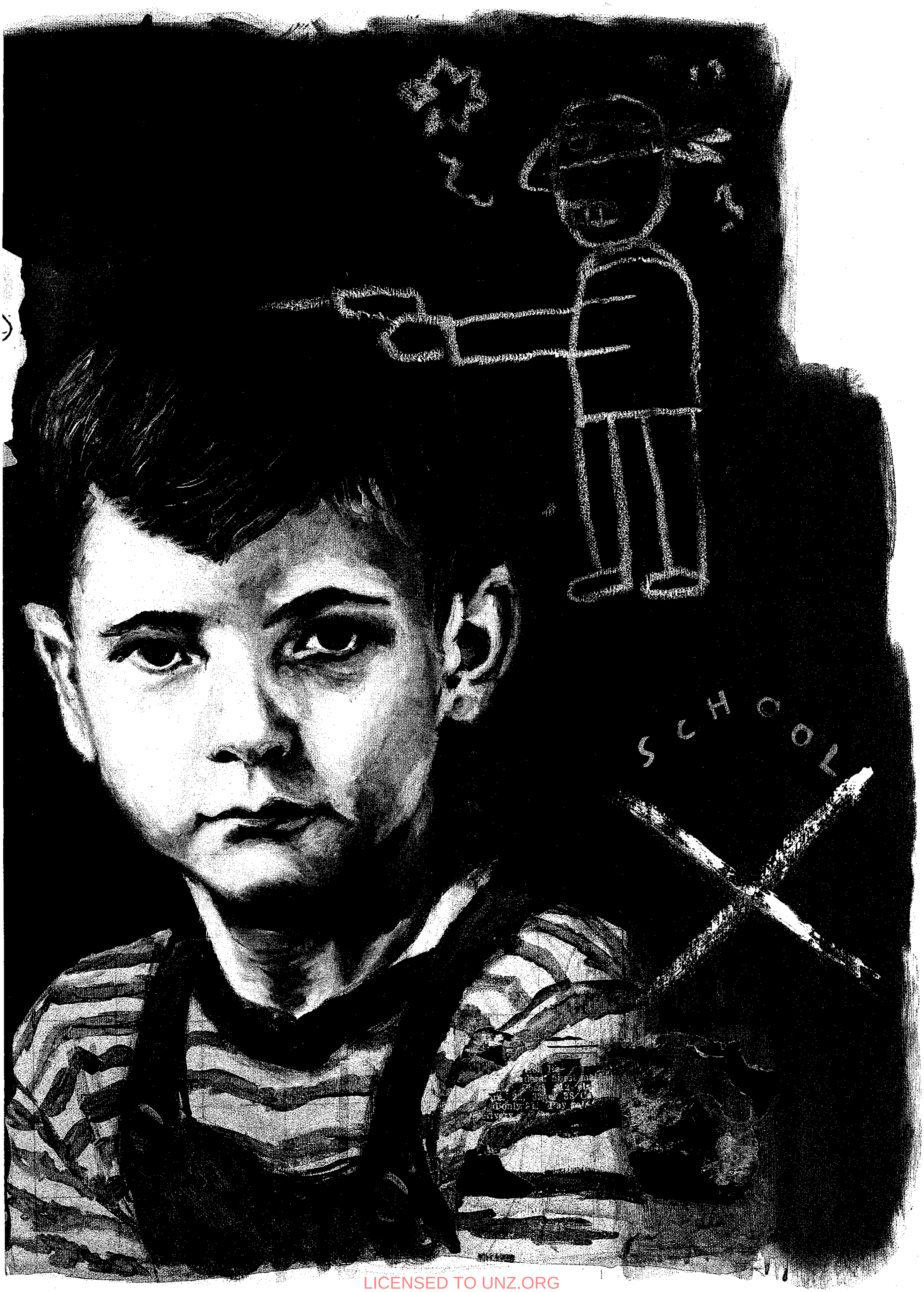


MY CHILDREN'S FATHER HAD been an alcoholic and a manic depressive—probably since he was an adolescent. In 1979—by then we'd been separated for eight years—he died of dehydration that occurred during a manic episode. His illness had been a mystery to us. Although we always felt that something might have been done to save him, we didn't know what it was.

Growing up, the children knew their father was ill, and when they were older, they began to worry about what his sickness might mean for them. I worried, too. As the years passed, evidence was mounting that depression and other mood and anxiety disorders are biological—not psychological—in origin, and that a predisposition to them is inherited. No one likes to think about the possibility of a child's being fated to suffer the rages, lows, and panic anxieties that a parent has. You look for the good signs—the robust athletic ability, the friends, the academic talents—and you hope.

By the time Gabrielle, the eldest of my three children, was in her early twenties, something was clearly wrong. At first, I noticed only that she had become less reliable—forgetting things,

ILLUSTRATION BY JOSH GOSFIELD


SCHOOL

arriving late, occasionally missing dates with me. Frequently, she complained of fatigue, a cold, flu, or a stomachache. Increasingly, her responses were brief, perfunctory. She was holding down a demanding job in a public-relations firm in Manhattan and had no idea what was wrong. She kept trudging in to work, hoping that whatever was making it so difficult for her to *do* her job would disappear.

Reports of doctors' clinical experiences in treating mood-disord

Though we didn't know it then, Gabrielle was on the huge parabola of a mood shift that was taking months to complete itself. When she was finally evaluated, Gabrielle found she had a "unipolar" form of depression, one without the manic swings of the bipolar form her father had had. (Researchers have found that children of bipolar parents are more likely to have depression in its unipolar form.) Throughout most of her adolescence, the signs had been there; I simply hadn't seen them. Photographs of Gaby taken at school events and family holidays revealed a somberness, a melancholy, as if the camera had caught something too fleeting for us to see in a girl—a talented student and athlete—who was clearly on the fast track. If she'd been evaluated earlier, her psychiatrist says, she could have been spared several episodes of illness.

Fortunately, Gabrielle's decade-long battle with depression would soon be over. A month after she began treatment, the mood lifted; the effect of the antidepressant seemed almost miraculous. Renewed energy and spirit and a positive, confident attitude replaced her old feelings of anxious self-doubt. She was focused, organized, and clear-thinking. Her sensitivity to rejection (a symptom of depression) vanished. Remarkably, these changes occurred virtually as soon as the medication started working, in about four weeks. For a while, she had side effects, such as dizziness and muscular aches, that often occur as the body adjusts to antidepressants but eventually disappear in most cases. They did in hers.

A therapist helped Gabrielle get her life reorganized. The first thing she wanted to do was clean her apartment. Making it cheerful and organized again was a great experience for both of us. It was in the dog days of August, and the air conditioner was on the fritz. We worked in our underwear, the sweat running down us in rivulets, while Gaby's three cats looked on. We laughed, ate frozen yogurt, and drank gallons of Diet Pepsi. We listened to rock on the stereo as we scrubbed. When the cleaning was done, we painted.

Then Gabrielle began to buy flowers. "Would you believe, Mom, only three bucks?" she'd say, showing off an armful. One day I walked into her apartment and there were flowers all over the place.

BECAUSE OF MY DAUGHTER'S experience, I decided to write a book on mood and anxiety disorders, as well as the addictions that often result from people's attempts to self-medicate. Having become fascinated with the field of biological psychiatry, Gabrielle worked closely with me on *You Mean I*

Illustration by Jane Marinsky.

Don't Have *to Feel This Way? New Help for Depression, Anxiety, and Addiction* (just published by Charles Scribner's Sons). Together, as we combed the scientific literature and interviewed researchers, clinicians, and patients, we were introduced to an area of science that has utterly transformed old ideas about mental illness.

Some of the most exciting developments are taking place in the area of pediatric pharmacotherapy. Medications that have been found effective in adults are now being used in children and adolescents. They improve the metabolism of neurotransmitter chemicals in the brain, normalizing moods that interfere with children's ability to learn and develop socially.

Pediatric pharmacotherapy will no doubt be the next revolution in psychiatry. Depressed children as young as five are being treated with antidepressants. The subject received great coverage in last spring's meeting of the American Psychiatric Association and was a major part of the agenda of the New York Council on Child Psychiatry's annual meeting in November.

At varying times as they grow up, children may show a variety of "symptoms"—like restlessness, boredom, irritability, anxiety, lack of interest in school—that, if transient, are not cause for alarm. But research psychiatrists like Frederick Goodwin, M.D., director of the Alcohol, Drug Abuse, and Mental Health Administration, and Kerim Munir, M.D., director of child and adolescent psychopharmacology at Cambridge Hospital, believe that children who are *chronically* sulky, impulsive, angry, "hyperactive" and/or withdrawn and nontalkative are not exhibiting "behavior problems" that can be talked away. Rather, they think these children suffer from abnormalities in the metabolism of brain chemicals like serotonin and dopamine—and that they are genetically predisposed to such disorders. (Serotonin and dopamine are among the neurotransmitters that help transport electrical signals from one nerve cell to another, setting in motion complex neural interactions that affect behavior, emotions, and thinking. When levels of these chemicals fall too low, physical and cognitive symptoms set in.)

children with antidepressants have been extremely encouraging.

New studies show that one out of four children in the United States has a psychiatric disorder. The figure for adults, according to recent statistics gathered by a huge National Institute of Mental Health (NIMH) study—the largest ever conducted of psychiatric disorders in the general population—is almost one out of three. The conclusion is inescapable: Most adults with mood or anxiety disorders were already ill in childhood.

Biopsychiatrists believe that when neurotransmitter deficits in the brains of disordered children are corrected, the shockingly high numbers of mentally ill adults in this country may begin to wane. Untreated children grow up to become adults whose problems have worsened. If children whose parents have disorders are statistically likely to have the same or related disorders—and recent studies show that they are—there's a better chance of identifying and treating the illness early, before it impairs young lives. Children don't have to suffer from mood and anxiety disturbances for years, losing out on learning and on social and psychological development. Effective pharmacological treatment is available, and clinicians have found that children respond just as dramatically as adults do. (Of course, a comprehensive diagnostic evaluation is always necessary before psychotropic medications are prescribed, whether to adults or to children.)

childhood depression

Antidepressant medication has been found effective in treating adults 80 percent of the time, according to research studies and reports of clinicians like Harrison G. Pope Jr., M.D., and James I. Hudson, M.D., of the Harvard Medical School. Studies of antidepressants' effects on children—conducted by researchers like the world-renowned Joaquim Puig-Antich—began being reported in the early eighties. While not nearly as many controlled studies have been done with children as with adults (pediatric pharmacotherapy is only a decade or so old), doctors' published reports of their clinical experiences in treating mood-disordered children with medications like antidepressants and lithium have been extremely encouraging. Talk therapy is also usually necessary, but for most biologically based disorders, drawn-out analyses or endless family therapy does not get at what biological psychiatrists describe as the physical "core"—metabolic abnormalities in the brain and central nervous system. And the longer medical treatment is delayed, the worse the illnesses get.

There are some who see pharmacological advances in the treatment of young people as radical, even dangerous. Some therapists attribute children's problems solely to their environment. Influenced by psychoanalytic theory, they tend to look upon what they call "maladaptive behavior" in adolescents as benign, self-limiting expressions of developmental turmoil. But the illnesses underlying disruptive behavior in children are not benign, and they are not self-limiting. They can cut years off a young person's life.

When mood and anxiety disorders aren't dealt with, children can't develop normally. Unable to study or to concentrate in the classroom with their short-term memory impaired by illness, they may conclude that they're stupid or "bad." By adolescence, they are often in trouble and abusing drugs. Scientists like James Ellison and E. J. Khantzian, M.D., believe that frequently (though not in every case), drug-taking and aggressive, antisocial types of behavior are brought about by chemical imbalances and that correcting them returns the child's mood and conduct to normal. (Substance abusers will need therapy and twelve-step treatment too.)

Properly diagnosed, mood, anxiety, attention-deficit, and conduct disorders can be treated with medications that relieve distressing symptoms and let children get on with their development.

Childhood Mood Disorders: A Hidden Epidemic

AS MANY AS 8 PERCENT OF PREschool-age children show signs of clinically significant depression, one recent study found. As children get older, their chances of becoming depressed increase. A 1982 study of almost 3,000 children in grades three through nine found 15 percent with symptoms of depression. The same study found that by the time they reached fifteen, one out of five of these children was depressed.

Studies have consistently shown that most parents don't recognize depression and other mood and anxiety disorders. Children who are irritable, or sullen and withdrawn, or anxious and agitated, can be dismissed as going through a "phase." (Sometimes, of course, they are; but they may be depressed.) Listless and uninterested in school, kids may be labeled learning-disabled. Worse, those who are having trouble learning and sitting still in class may be called troublemakers or "lazy"—those who refuse to attend school called "truant"—when in fact they are ill.

Because the symptoms of depression in children are often different from those in adults, and because we haven't been taught to look for mood disorders in our children, the vast majority of depressed and anxiety-ridden children are never identified. Even suicidal behavior, studies show, goes unrecognized by most parents. Yet it is increasingly widespread among American children. Since 1960, the suicide rate for those between 10 and 24 has risen more than 200 percent. A poll conducted for Empire Blue Cross and Blue Shield published last April found that 6 percent of teenagers try suicide—and 15 percent come close to trying.

The alarming statistics on adolescent suicide correlate with new information on the rise of mood disorders in teenagers. And the prevalence of both suicide and psychiatric disorders matches the rise in substance abuse among children and adolescents.

childhood depression

The Symptoms

IN IDENTIFYING DEPRESSION IN CHILDREN, doctors and therapists tend to look only for symptoms that characterize adult depression—fatigue, suicidal fantasies, low self-esteem, and social withdrawal. This is a mistake. Anita Gurian, a senior psychologist and specialist in child development at Long Island Jewish Medical Center, warns that children often show other symptoms, such as irritability, temper tantrums, and/or refusal to go to school.

Age plays an important role in how a child reveals that he or she is depressed. "The infant may fail to grow physically; the toddler may have prolonged tantrums; the nursery-school child may be overly aggressive or withdrawn; the elementary-school child may avoid school; the adolescent may refuse to hear," Gurian reports.

A nine-month-old baby may show "failure to thrive" if he is unresponsive, seems to sleep more than most, and looks withdrawn or distant. A pediatrician looking at these symptoms should consider depression. So should a doctor who learns that a ten-year-old daydreams in school, never gets her homework done, and zones out on TV, gorging on cookies and getting in bed in the late afternoon. Even a child whose behavior is just the opposite—say, an eleven-year-old who does very well in school but constantly chastises herself for the way she does things, frets over her homework, and lies awake worrying about upcoming tests—may be suffering from depression.

In very young children, Gurian reports, the depressive symptoms may be more diffuse. These youngsters may appear sad and bored, lose interest in activities they once liked, and increase attention-getting behavior as a way of communicating distress. If asked, children "may use words such as *rotten, bad, gross* to describe their feelings."

Severely depressed children can have delusions and hallucinations. One important study found that half of all children with severe ("major") mood disorders hallucinate. Unfortunately, these major—but highly treatable—mood disorders are often misdiagnosed in children as schizophrenia. This is tragic, since depressed children don't recover with the types of medications used to treat schizophrenia. They may be shunted into programs that keep them sick because their illness is misdiagnosed.

In the 1989 edition of *Comprehensive Text Book of Psychiatry,* the noted psychiatrist Hagop Akiskal reports the case of Bob, a nine-year-old who shot himself through the lung during a period when his parents were divorcing. Recovering in intensive care, the boy stated that he had felt responsible for his parents' divorce. That was seized upon as the cause of his problems. A biopsychiatrist would recognize as signs of depression the boy's sleepless nights, appetite disturbance (he'd no longer eat things he used to enjoy), and change in school performance (he'd failed most of his tests for the past four months and would no longer engage in sports). His failures, Bob said, were due to the fact that he was "stupid, grotesque, and dirty." (Low self-esteem is another red flag.) Bob was referred for family therapy, where he was treated for "adjustment disorder," presumedly caused by his difficulty in accepting the divorce. Only after a second suicide attempt, by aspirin overdose, was the boy evaluated for a mood disorder. Akiskal dryly notes, "One wonders what else this child should have exhibited to convince the consultant that his condition represented genuine depression."

The Bipolar ("Manic-Depressive") Child

VARIOUS FORMS OF BIPOLAR disorder (which used to be called manic depression) are now seen in school-age children and even, though more rarely, in preschoolers. It isn't known whether the rise of bipolar disorders in children is a real increase in the illness or results from the fact that it is sometimes misdiagnosed as conduct disorder or antisocial personality. Irritability and rage are particularly prevalent in these children, although their outbursts have a cyclical quality. (Intensity and cyclicality of symptoms are the touchstones of juvenile bipolar illness, according to Robert DeLong, chief of pediatric neurology at Duke University Medical Center.) Also characteristic is silly, giddy, overexcited, overtalkative behavior allied with expansive, grandiose ideas. "I'm Superman," a normal child may say, leaping off a table and onto a couch, and it is fantasy. But during a manic phase, the bipolar child will actually believe he is Superman, or Michelangelo, or the chief of police, and that he is all-powerful. He may think that he can walk on water or control traffic, and die while trying it.

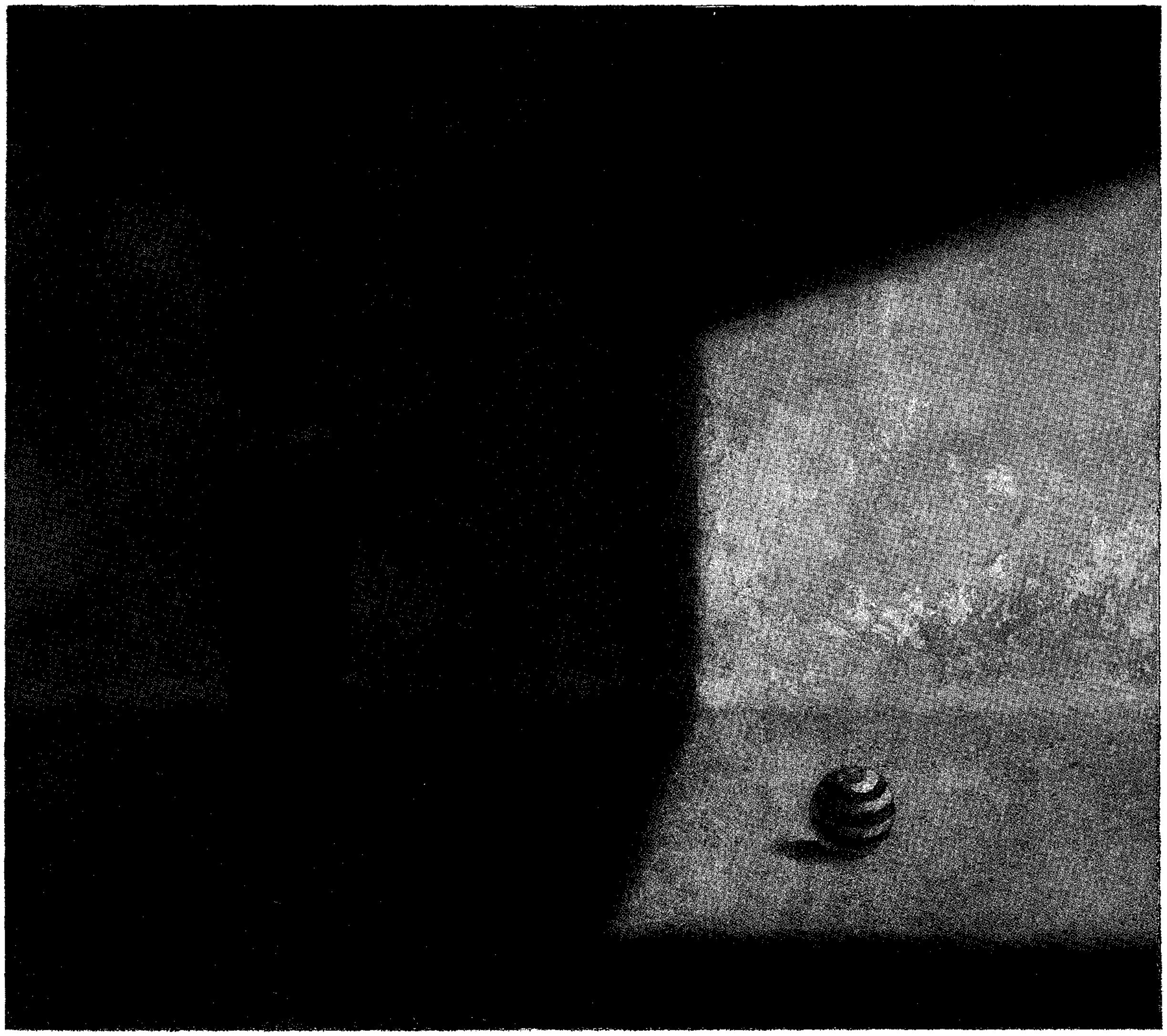
Neurovegetative symptoms like restlessness, agitation, and sleeplessness are characteristic of bipolar disorder. Sexual disinhibition, notable in bipolar adults, also is symptomatic of bipolar children, whose preoccupation with sexually touching others and "talking dirty" has been noted in even the very young. Akiskal reports that five-year-old Tom was admitted to an inpatient unit with a history of moodiness, zapped-up activity, sleeplessness, "and a preoccupation with the 'bottoms of cute girls' in his kindergarten class. He had even approached his teacher with offers of sexual intimacy." A mental-status exam revealed flight of ideas, the racing-brain syndrome characteristic of mania, and the equally typical fast, or "pressured," speech. The boy thought he could fly. Though his family history included bipolar disorder, he had first been diagnosed as having attention-deficit disorder and had been treated with Ritalin, on which he rapidly got worse. Within a few weeks, Tom was so irritable and aggressive, says Akiskal, that "the family was becoming desperate and was considering placing him in a residential home for disturbed children." Lithium treatment for bipolar disorder was successful.

Another feature of bipolar disorder in children is intensity. These kids are able to concentrate for hours on something that interests them. (In this, they differ from hyperactive, attention-deficit-disordered children.) They love to draw and they draw well, with great attention to detail, DeLong reports. Intellectual pursuits may be equally absorbing. "It is quite characteristic of these children that they have great mental energy, are imaginative and vivid in thought, and as younger children have active and rich fantasy lives." Absorbing, mentally taxing fantasy games like Dungeons and Dragons are meat for the bipolar child, as they are for the suicidal.

DeLong has found that a number of disorders other than strictly classified bipolar illness respond dramatically to lithium. Certain hyperaggressive and explosive behavior states are among them. This is cutting-edge stuff; it indicates that certain behavior syndromes in children that respond to lithium may represent different types of bipolar disorder. If DeLong's hypothesis is validated, it would mean that many childhood behavior disorders that have traditionally been thought to be caused by environmental factors may have every bit as much to do with genetic predisposition or vulnerability.

Help exists for these dramatic illnesses; 66 percent of the bipolar children in De-

Today, most children who are both addicted and psychiatrical



sordered don't get evaluated and don't get proper treatment.

Long's long-term study of lithium were treated successfully.

Giving a child a comprehensive psychiatric evaluation and treating him with psychotropic medication is not a matter of tying him up with chemical restraints so that he will be easier for society to tolerate. That fear was raised in the seventies, when the amphetamine-based drug Ritalin was widely promoted in New York schools by teachers and administrators who were at their wits' end with disruptive classroom behavior. The problem of overprescribing Ritalin for children persists today. New York child psychiatrist Stanley Turecki, author of *The Difficult Child,* told me that when lecturing around the country he heard of schools where teachers diagnose a child as hyperactive by counting the number of times he taps his toe. With X number of taps, he is presumably hastened off to a pediatrician, who says "attention-deficit hyperactive disorder" and puts him on Ritalin.

Parents were understandably upset when Ritalin verged on becoming the new form of school discipline, and "hyperactivity" the catchall diagnosis for virtually everything that seemed wrong with a child. It's possible to misuse any drug, and schools should not be evaluating children's mood states and behaviors. Research over the past twenty years has produced a vastly more sophisticated understanding of childhood psychiatric disorders. Administered by experienced clinicians, pharmacotherapy is not a "drug 'em and shut 'em up" strategy—in children or adults—but a first-line treatment in many illnesses that impair functioning and state of mind.

A Radical Hypothesis

THE EIGHTIES WERE REMARKABLE for bringing to light the fact that antidepressants work powerfully on many illnesses, not only depression. Panic and some phobias respond in a matter of weeks, as do the various types of depression—major, dysthymic, and atypical. (Classifying depression into such subtypes has led to more effective treatment.) Bulimia responds dramatically (80 to 90 percent of the time, Harrison and Pope have found) once the right dosage is arrived at. So do some forms of the carbohydrate binging that leads to obesity. With the extremely impairing obsessive-compulsive disorder (OCD), which has long been resistant to traditional talk therapies, relief can also be dramatic. Within weeks of being given an antidepressant, many with OCD are able to stop washing their hands, stop counting, stop "checking." (Effective medical treatment may require trials with more than one type of antidepressant medication, as well as with different dosages. Unfortunately, inexperienced clinicians—general practitioners in particular—usually prescribe dosages too low to affect any of these illnesses, a recent NIMH study found.)

Research in the past five to ten years has provided rapidly increasing evidence that all of these illnesses may be biological

Illustration by Mark Penberthy.

in basis. Mood, eating, and anxiety disorders, as well as obsessive-compulsive disorders and addictions, overlap and cluster in families and appear to be handed down from generation to generation.

In a landmark paper published in 1990 in *American Journal of Psychiatry,* Harrison Pope and James Hudson, whose work is widely respected all over the world, speculate that a syndrome exists—a network of illnesses that once were thought discrete but may in fact be biologically linked. Looking at family histories, they saw that the depressed, for example, have parents and uncles and cousins and grandparents who not only suffer from depression but also have addictions, eating disorders, panic attacks, obsessive-compulsive disorder, or some debilitating combination of a number of these. Strikingly, all of these illnesses respond to antidepressants that increase the levels of serotonin and other neurotransmitters in the brain.

Pharmacotherapy is not a "drug 'em and shut 'em up" strateg

The fact that all sorts of illnesses previously considered distinct are now known to respond to a single type of medication—antidepressants—raises for Hudson and Pope a fascinating question. Are these illnesses actually manifestations of a single organic disturbance? And will science eventually come up with a single treatment for them all?

The more they pursue the hypothesis that there may be one giant "affective-spectrum disorder," the more convinced these two scientists become that they are on to something. "We predict that eventually a physiologic abnormality will be found in people who have all of the various disorders which we have listed under the affective-spectrum umbrella," Pope told me. "And assuming that we are right, that our hypothesis is confirmed, then this would prove to be perhaps the single most devastating disease of mankind. Collectively, various forms of affective-spectrum disorder may affect a third of the population of the world."

If such an abnormality does exist, they say, "it would allow us to get to the source of many of these disorders rather than trying to look at them all individually."

WITH THEIR NEW theory, Hudson and Pope suggest that the various forms of affective-spectrum disorder respond to the same type of drug because similar brain processes are functioning abnormally in all of them. Certain mood-regulating neurotransmitters are not doing what they're supposed to be doing—in panic, just as in bulimia; in depression, just as in migraine. A central connection among these disorders is a possible deficit of one or another of the neurotransmitters in the brain. What antidepressants may do in all of these people is permit neurotransmitters to return to normal levels. Thus, the affective-spectrum-disorder illnesses are in some way related to depleted serotonin or other neurotransmitters—and the propensity for that depletion, Hudson and Pope believe, is inherited.

Children with the affected gene or genes are vulnerable to mood swings when under stress—the very same stress that doesn't produce depression in people who aren't genetically predisposed.

A great many psychiatric disturbances once thought to be entirely "in the mind" are coming to be regarded as more biochemical than psychological in origin. The concept of neurosis itself is under siege. Medications that influence neurotransmitter production not only balance mood, they affect the way people think, create, and relate to others. Mood-regulating brain chemicals affect our total personalities.

The paradigm for understanding these illnesses is changing, and that is more than mildly annoying to some therapists for whom biopsychiatry has become the enemy. "Many act as if the modern psychoanalyst should knuckle under to the new biology and trade in his couch for a new brain-imaging apparatus," says Dr. Theodore Shapiro in an editorial for the American Psychoanalytic Association journal.

WHERE TO FIND HELP

THOSE SEEKING INFORMATION ON CLINICIANS WHO TREAT childhood depression should get in touch with the American Academy of Child and Adolescent Psychiatry (3615 Wisconsin Avenue, NW, Washington, D.C. 20016, 202-966-7300). The academy—whose members are all M.D.'s with five years' additional training in general, child, and adolescent psychiatry—can guide callers to the local chapter nearest them. Local chapters can make referrals to doctors with a strong interest in psychopharmacology.

Among the hospitals in New York City that treat children and adolescents pharmacologically for mood and related disorders are:

BETH ISRAEL MEDICAL CENTER

16th Street and First Avenue (420-2000)

Beth Israel offers a wide range of inpatient clinical services for adolescents fourteen to eighteen, such as treatment for depression, anxiety, behavior problems, and "any emotional distress." Semi-private-room fees, which are covered by private insurance, are $800 a day. Medicaid is accepted.

Outpatient treatment involving pharmacology is available, in cases deemed appropriate, for children five to fourteen and for adolescents over fourteen. Patients attend between 10 and 40 individual and group or family therapy sessions, usually twice a week. The initial consultation is $100; fees for sessions range from $100 downward (a sliding scale is used). Medicaid is accepted.

THE REGENT HOSPITAL

425 East 61st Street (800-LIFENET)

For young people 12 to 22, Regent offers specialized inpatient treatment tracks, including depression and suicidal behavior; alcohol and drug abuse; eating disorders; survivors of physical and sexual abuse, etc. Treatment integrates biopsychiatry, cognitive behavioral and psychodynamic therapy, and pharmacotherapy. Rates are $1,150 per day, plus professional charges. Major medical insurance is accepted.

In April, a new facility will open at 11 East 44th Street, third floor. It will include an acute psychiatric day hospital (providing the same services as the inpatient hospital, including medication monitoring and schooling) and an outpatient recovery center, mostly treating substance abuse with counseling therapy. Rates for the day hospital are $325 a day, $175 a half-day; for the outpatient recovery center, $40 for a one-hour group session, $60 for an individual 45-minute session. Private insurance and Medicaid are accepted.

FOUR WINDS SYSTEMS
CONSULTATION & EVALUATION SERVICE

595 Madison Avenue, at 57th Street (644-7200)

On January 15, Four Winds Hospital, which provides inpatient psychopharmacology treatment for adolescents thirteen to seventeen at its facility in Katonah, New York, is opening new offices at the address above. It will provide a full range of diagnostic tests for psychiatric disorders (about $1,000). Clinical psychologists, psychiatrists, and educational consultants will make referrals ($125 an hour) to "psycho-educational programs," including schools with treatment facilities and residential treatment centers. Psychiatric evaluation is also offered ($175 an hour). Psychopharmacological treatment, administered by clinical psychiatrists, is available for candidates deemed appropriate. There is limited acceptance of Medicaid, but not as the first line of insurance.—**Gabrielle Dowling**

Many therapists continue to hold that medication is only for the very ill. Some even claim that they have never prescribed medication for a patient. Actually, family therapists have been among the most resistant to chemical treatment—but attitudes among family therapists, too, are changing. Carol Anderson has been a pioneer in the effort to get her colleagues to see the folly of withholding medication. "You wouldn't ask a diabetic not to take insulin and instead to work on changing her pancreas," she says. "We implicitly blame our clients when we assume that they are always responsible for their depression."

Other psychiatrists, like Stanley Turecki, believe that the vast majority of children with behavior and impulse-control problems should not be viewed as "sick." "I think the illness model is overused," says Turecki. "Virtually everyone I know would fit into some classification in the *DSMIII* [the manual classifying psychiatric illnesses]. I strongly believe that you can be normal and yet have problems. My interest," Turecki says, "is in broadening the range of what is considered normal in children."

Some therapists say the research doesn't prove that antidepressants are all that effective, citing early studies that seemed to show little difference in response rate between antidepressants and placebos. Experts in biological psychiatry counter that these studies didn't produce true results because they tried only one drug and one dosage. This doesn't replicate what actually happens in a doctor's office. Experienced psychopharmacologists get their high response rates by changing drugs (two or three times, if need be) and fine-tuning dosages until the patient is no longer symptomatic. (There is no board certification in psychopharmacology. To get peer recognition as a psychopharmacologist, a psychiatrist does a fellowship for a year or two in a clinic specializing in psychopharmacology.)

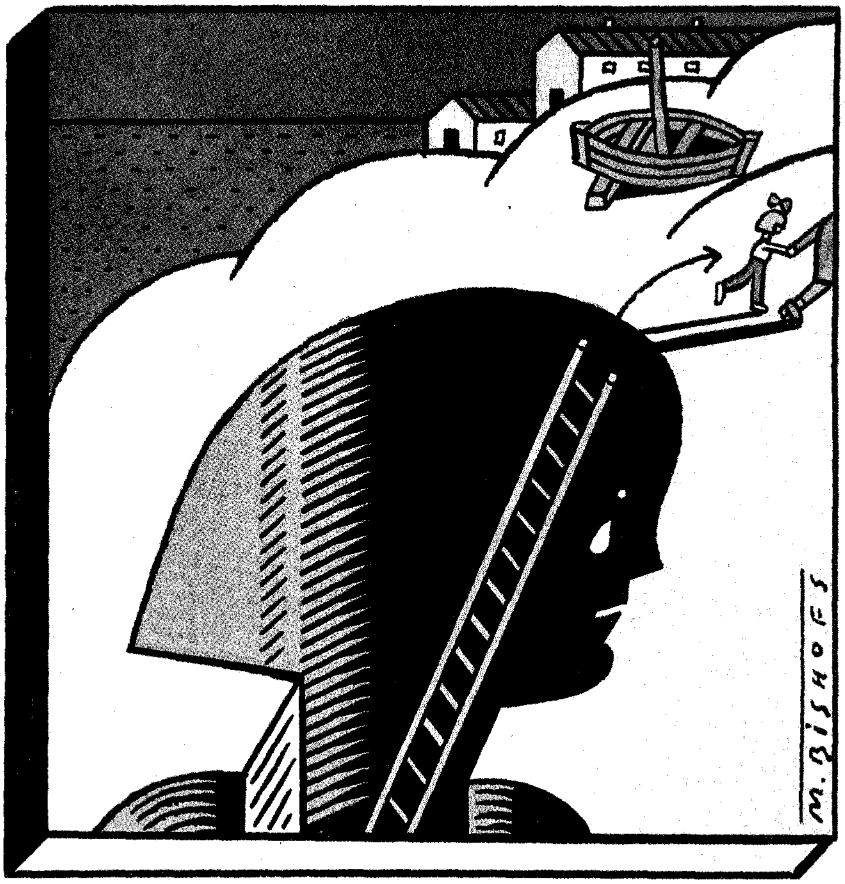


Illustration by Maris Bishofs.

childhood depression

The Addiction Connection

SCIENTISTS STUDYING ADDICTION see an important connection between mood disorders and substance abuse, both of which they consider to be neurobiological in basis. Psychiatrist Oscar Bukstein of Western Psychiatric Institute and Clinic, in Pittsburgh, says, "Kids often don't turn to drugs unless they have a co-existing psychiatric disorder.

"Children with inherited predispositions to low levels of serotonin and other brain chemicals have a high risk of becoming addicted to a great variety of drugs, including cocaine, heroin, and marijuana, in an attempt to medicate themselves," Bukstein says. "I have found that some children's addictive behaviors may indirectly benefit from antidepressant and other psychotropic medications as part of their treatment regimen. But this is always an adjunct treatment to therapy and twelve-step programs."

Most children today who are both addicted and psychiatrically disordered (this is referred to, in the field, as "dual diagnosis") do not get evaluated and do not receive proper treatment. They shuttle in and out of 28-day, insurance-covered rehabilitation programs like cars going through a car wash. Tragedy is often the result.

This was the case with the son of journalist Ronald Shafer, who discovered that his fourteen-year-old, Ryan, had been using LSD, cocaine, and marijuana regularly since he was twelve. At sixteen, the boy died strangely, after a minor accident with his car. "Even though a passing motorist tried to restrain him, Ryan, with a crazed look in his eyes and a sudden strength far beyond his small size, broke away and ran down a hill and onto a busy expressway," Shafer reported several years ago in the *Wall Street Journal.* His son was hit head-on and killed.

Ryan had twice gone through traditional rehab programs, which attributed his mood swings to drugs. Not long before he died, he became suicidal and was put in a psychiatric hospital, where for the first time he was diagnosed as suffering from bipolar (manic-depressive) disorder. It was shortly afterward that he was killed. Tests found no drugs in the boy's system. That burst of unnatural strength is symptomatic of mania.

Shafer reports that his son had been using every conceivable street drug since sixth grade. Today, biological psychiatrists would conclude that the boy had been attempting to normalize the painful mood shifts over which he had had no control.

Many who abuse substances have underlying psychiatric disorders that first appeared in childhood but went unrecognized. There are new standardized criteria for evaluating mood, anxiety, and behavior disorders in children, as well as new chemical treatments. The disordered child—and, often, the substance-abusing child—can be diagnosed and made well far more quickly than was possible even five years ago. Those who abuse substances should be evaluated to see if they have underlying disorders that need treatment.

In recent years, medicine has contributed to an overall regimen for substance-abusing children with co-existing psychiatric problems that often is more effective than therapy or twelve-step programs alone. ■

BEST BETS

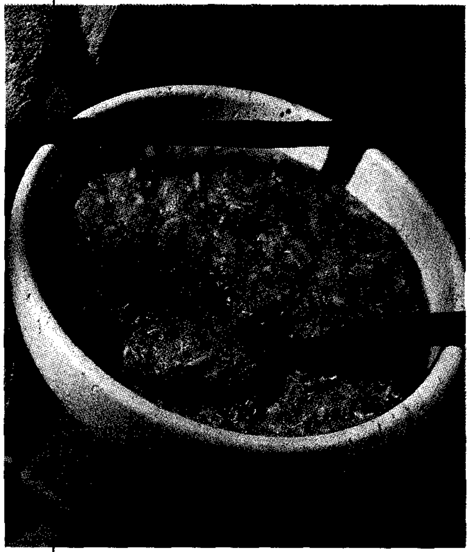
The best of all possible things to buy, see, and do in the best of all possible cities

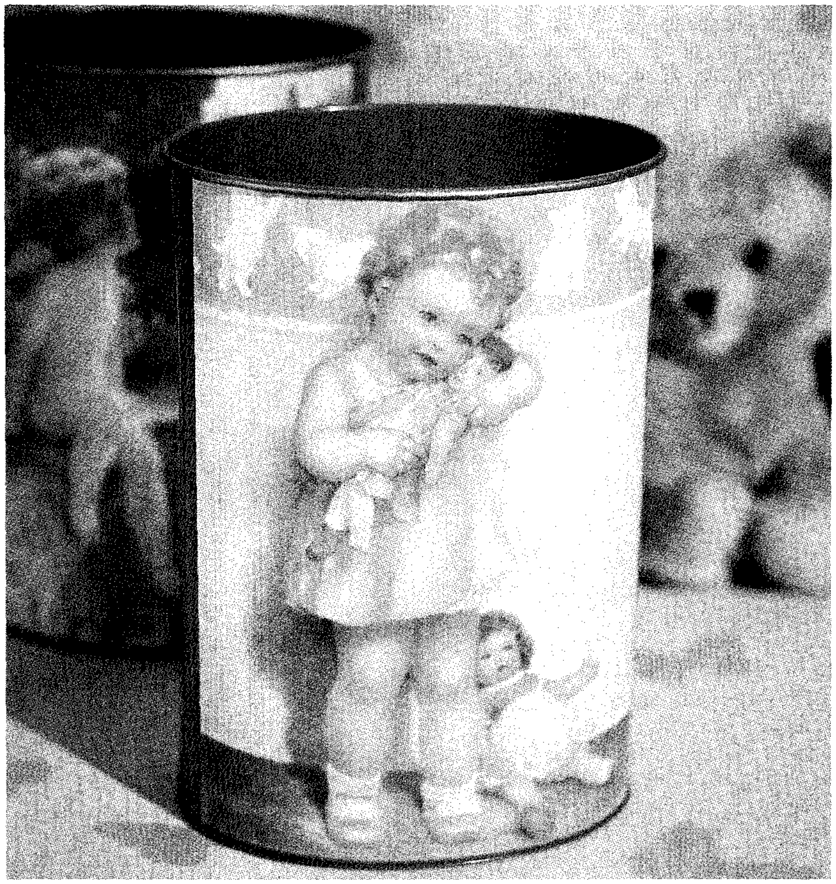
By Corky Pollan

Soup Therapy

When Pasta & Cheese owner Henry Lambert sold his company to Carnation, the contract required him to stay out of the kitchen for five years. Well, time's up, and Lambert's launched a line of soups called Mitchell Lane Kitchens—the address of his weekend house. These superb soups—$3.29 to $3.99 for eighteen ounces—have a 60-day refrigerated shelf life and contain no preservatives. The elegant black-bean soup with sherry is wonderful for a dinner party, served with a lemon slice and heirloom silver. Chunky pea soup, lightly laced with curry, tastes of just-picked early June peas, while a Creole shellfish gumbo has enough seafood and spice to call for some steamy rice. **—Barbara Costikyan**

D'AGOSTINO, FOOD EMPORIUM, SLOAN'S/*All locations*



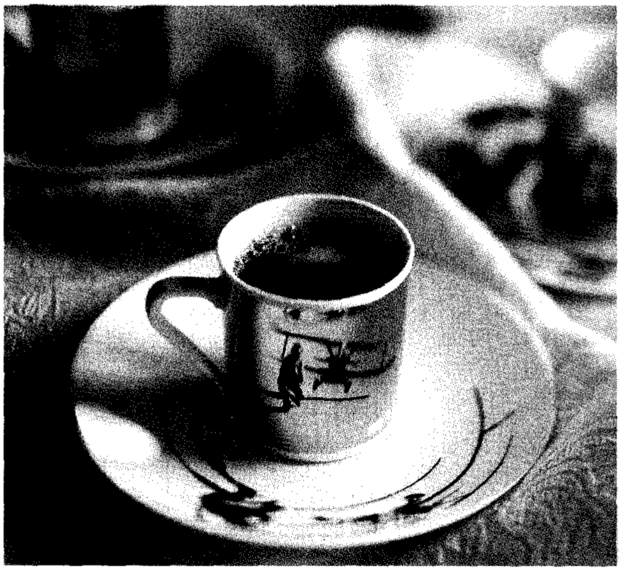


Infant Gratification

Given the amazing amount of detritus infants seem to generate, this wastepaper basket isn't merely the sweetest thing around—it's a nursery-room essential. The metal container is decorated with a reproduction of the work of Bessie Pease Gutmann—a popular book and calendar illustrator of the twenties—and there are three enchanting prints to choose from ($25).

GOLDUST MEMORIES/*386 Second Avenue, near 22nd Street/677-2590*

The Past Picture Show



Some movie buffs we know live, sleep, and eat their obsession. But now they can even drink in scenes from old favorites as they sip their espresso. The silvery finish on the cup acts as a hologram that reflects in 3-D the film clip on the saucer. In addition to *North by Northwest,* there are such other classics as *King Kong, The Seven Year Itch,* and *Modern Times,* guaranteed to delight the addicted and the unaddicted alike ($35).

CHARIVARI 57/*18 West 57th Street/333-4040*

Photographs: left, Les Jörgensen; top, Monica Stevenson; bottom, Joe Standart.

Pet Stop

Motts Hall shampoo and conditioner may enrage *human* activists—they're tested on people for dogs. These products are the bright idea of Bobby Wise and Lyndon Lambert, who recently formed a company named after their fox terrier, George. Among the duo's other inspired doggy treats are St. Francis of Assisi medals to keep pooches safe, thirsty cotton towels to keep them dry, and YIPEE-EI-O dog pillows and hand-screened cotton quilts so sophisticated pets can lounge in comfort (from $12 for a medal to $85 for a quilt to $95 for a 25-inch round pillow).

MOTTS HALL
SOFT COAT
CONDITIONER
FOR DOGS
tested on humans
for animal use
made in england
500 ML

CANINE STYLES/*830 Lexington Avenue, near 63rd Street/751-4549*
KAREN'S FOR PEOPLE + PETS/*1220 Lexington Avenue, near 83rd Street/472-9440*
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Kitchen Caboodle

"I knew that, economically, this was a bad time to open a new store," Jenny Eiger admits, "but it was the *right* time for me." So just before Christmas, Eiger launched Home Town, a shop that has the coziness and charm of an old-fashioned kitchen. Cupboards and kitchen tables, rocking chairs and stools, architectural banks and tin cars, and game boards and quilts are all artfully arranged in its sunny, spacious interior. Everything is American and dates from 1860 through 1940, but Eiger's real loves—the thirties and forties—are most winningly represented. (From $6 for a vintage New York postcard to $150 for an architectural bank to $300 for a painted porch chair to $1,995 for an apothecary chest.)

HOME TOWN/*131 Wooster Street/674-5770*

Photographs: top, Tony Cenicola (2); bottom, Jen Fong.

Movies/John Powers

BUGGY

> “. . .For all its existential paranoia, *Naked Lunch* is far tamer than such Cronenberg classics as *Scanners* and *Dead Ringers*. . .”

CREEPY CRAWLERS: *Peter Weller and Judy Davis as Burroughs's husband and wife.*

LEAN AS A SCALPEL AND EVERY BIT AS tender, William Burroughs is the patron saint of deadpan outrageousness. Hollywood hipsters long dreamed of filming his 1959 novel **Naked Lunch,** concluding wistfully that it was just too fragmented and scurrilous for the screen. They changed their minds when the project was finally taken on by David Cronenberg, the brainy, cold-blooded Canadian who shares Burroughs's fascination with suppurating wounds and baroque forms of cruelty. If anyone could preserve the novel's gleeful dismembering of modern life, surely it was the creator of *The Fly* and *Dead Ringers.*

What nobody expected is that Cronenberg would turn *Naked Lunch* into a sly black comedy closer in style to *Barton Fink* than to William Burroughs. Drawing on events from the author's life—most notably the accidental killing of his wife during a game of William Tell—Cronenberg's brilliant yet slight adaptation is less an assault on star-spangled decency than an amusingly gruesome fable about the origins of the book whose title it shares.

Starting in 1953 New York, the movie focuses on Burroughs's alter ego, William Lee (Peter Weller), who has abandoned writing—“Too dangerous,” he mutters—and become an exterminator. When his wife, Joan (Judy Davis), starts shooting up his bug powder, Lee's life takes a nightmarish tumble; soon he's confronted with a melon-size roach who orders him to kill Joan. After doing just that, Lee lights out for the North African territory of Interzone, a psychic cityscape located somewhere between Tangier and one of the cheerier circles of hell. There he's surrounded by schemers and degenerates—a smirky aristocrat (Julian Sands), a promiscuous expatriate couple modeled on Paul and Jane Bowles (Ian Holm and, again, Judy Davis), and the sexually ambiguous Dr. Benway, a dope-dealing Machiavelli played by Roy Scheider (for once well served by his resemblance to a lizard-skin handbag with teeth). Addicted to the black meat of the giant aquatic centipede, Lee spends much of the movie in hallucinatory chats with garrulous insectlike typewriters and lanky Mugwumps, anthropomorphized larvae with bodies the texture of white Gummy Bears.

The movie's poker-faced presentation of such freakishness recalls Burroughs's own icy affection for Boschian savagery (he loves describing the gaudy ejaculations of handsome boys who've been hanged to death). Cronenberg has never outgrown his naughty-boy delight in showing yucky things, and he packs the movie with nasty sights—needles gouging into arms, dull-eyed addicts drinking “Mugwump jism” straight from the beast. Still, *Naked Lunch* isn't really a gross-out movie. Its grotesqueries are an expression of Lee's junk-fed paranoia and engender scads of goofy-wicked jokes—like Joan delightedly killing roaches with her bug-powder breath.

In tracing Lee's path from exterminator to author, Cronenberg is exploring his obsessive theme—transformation. (His quintessential hero is Jeff Goldblum's scientist in *The Fly,* whose soul gains in stature as his body becomes more like an insect's.) In fact, Cronenberg's own career is itself a remarkable tale of artistic metamorphosis. His early horror pictures were so clumsy that, despite their shrewd ideas about viruses and psychosexual repression, he looked to be just another low-budget schlockmeister. But during the eighties, when most Hollywood directors were growing coarser, he taught himself filmmaking technique. His masterpiece *Dead Ringers* pushed beyond the horror genre's goo-and-boo gimmickry to explore the most profound horrors of ordinary life—isolation, despair, mortality.

Naked Lunch's achievement is, above all, stylistic: Its queasy earth tones and claustrophobic passageways suggest a sinister maze, while Ornette Coleman's eerie saxophone improvisations seem to guide Lee from scene to scene, only to leave him stranded amid moral chaos. This arresting design is equaled by a cunning Chinese-box screenplay and uniformly witty character acting (does Judy Davis *ever* put a foot wrong?).

Surprisingly, the movie's knockout performance is by Peter Weller, whose prissy, crystalline remoteness had previously made him rather inhuman—born to play robocops. Being cast as the chilly Lee/Burroughs evidently unleashed something in him; here he's a master of droll throwaways (“Everybody blacks out in Interzone—wouldn't you?”) and an even better storyteller, spinning hilarious monotone yarns about hemorrhoidal drag queens and sideshow performers devoured by their own anuses. Fedora

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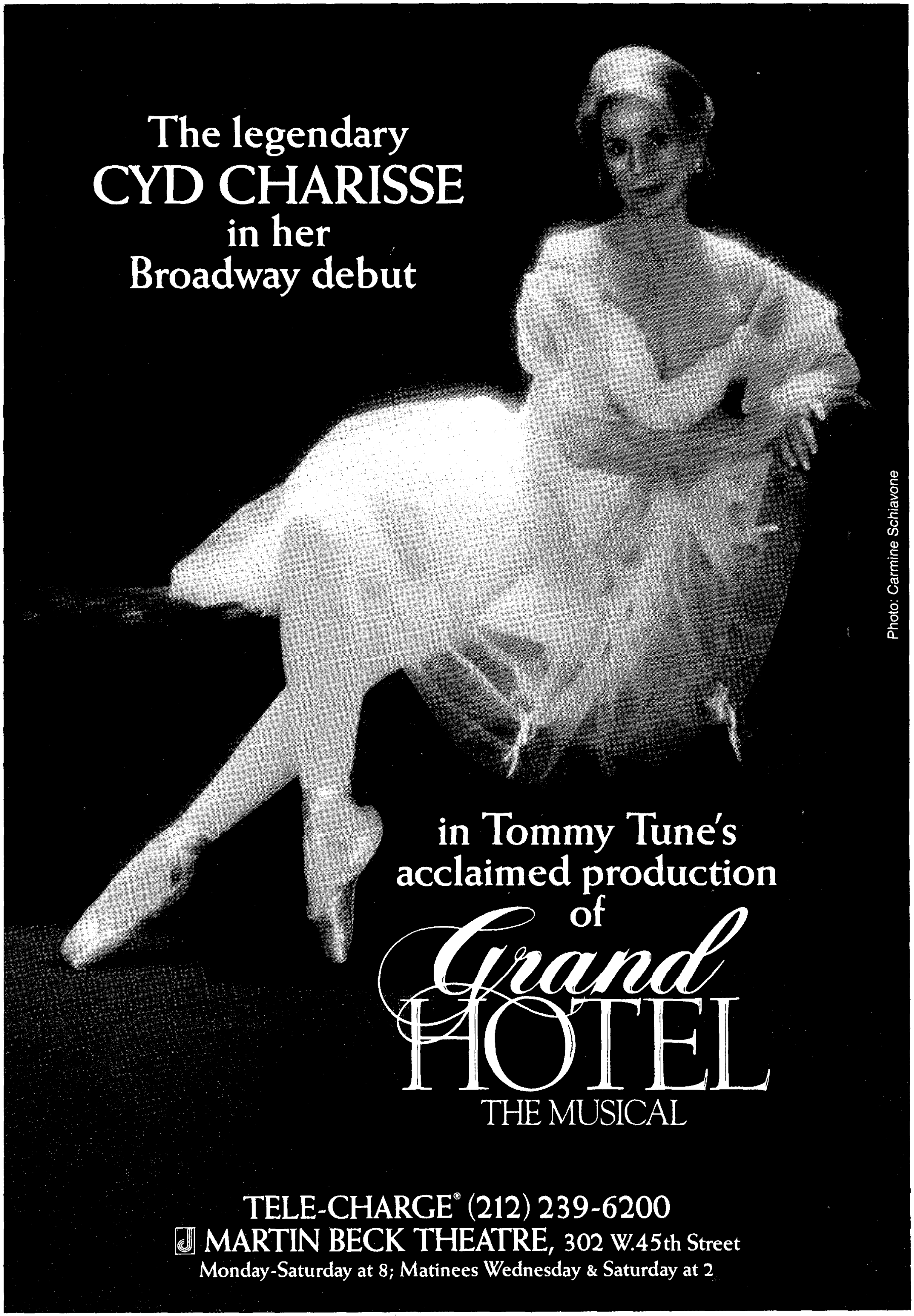
John Powers is reviewing movies once a month while David Denby writes a book.

Photograph by Attila Dory/Fox.



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pushed down over the impassive triangle of his face, Weller captures the torment beneath his character's wary self-containment; Lee is a guy who's come out the other side of Beat, his soul shattered into a thousand needles.

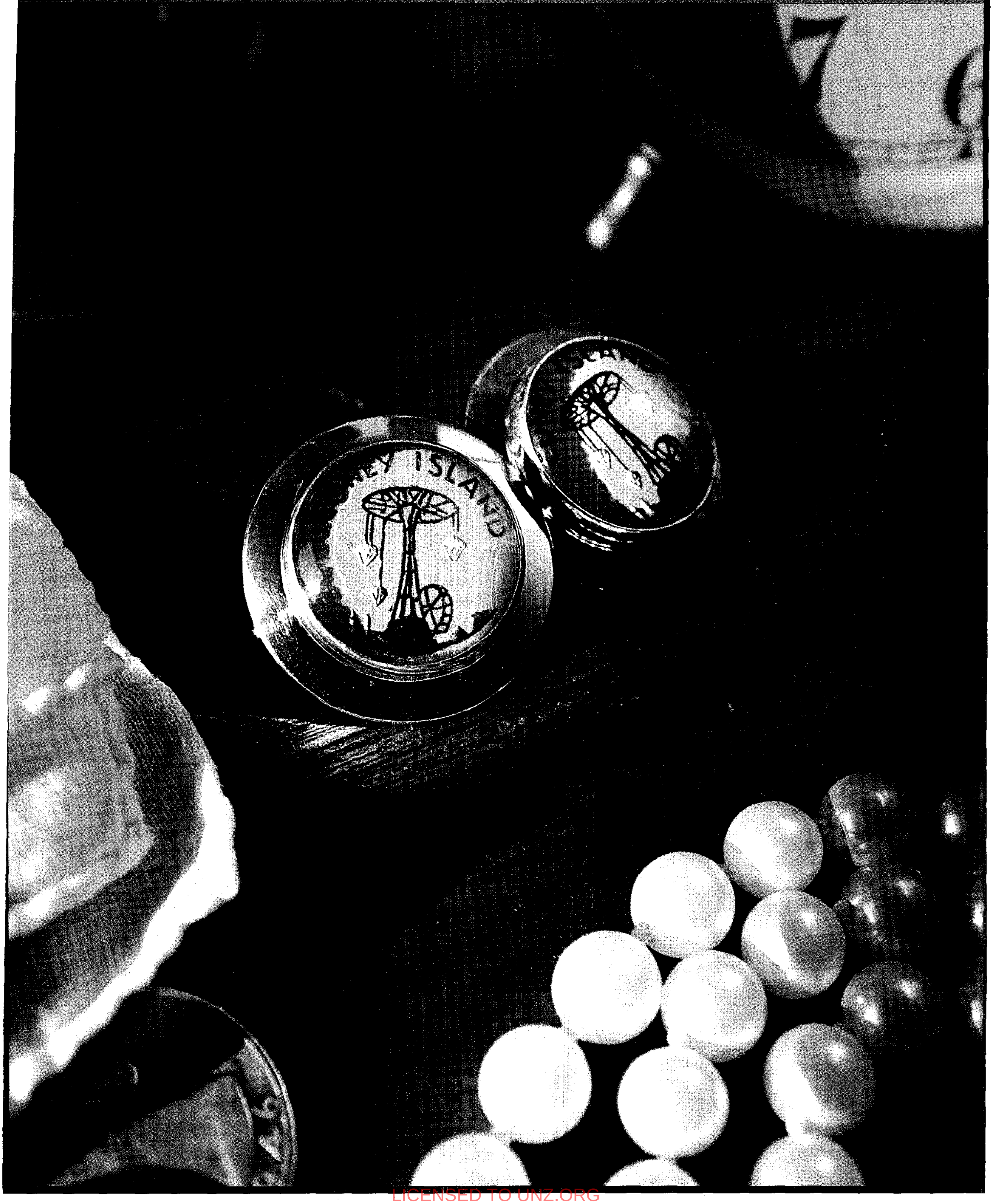
The English novelist Martin Amis once wrote that Burroughs's writing is full of "good bits" that don't add up to much. Sad to say, the same is true of Cronenberg's *Naked Lunch.* Minute by minute, it's a small masterpiece—moody, elegant, funny as hell. But shortly after Lee reaches Interzone, we sense that the movie's running in place. Lee's plight doesn't move us; all those talking insects don't have a lot on their minds. Where Burroughs's novel was attuned to the wildest frequencies of modern life—it's about conspiracy, social control, run-amok technology, militant homosexuality, the debasement of language, and addiction as a metaphor for the whole welfare state—Cronenberg's account of one man's writing addiction seems nearsighted, hermetic, and, in its literary in-jokes, sometimes a bit too cute. For all its existential paranoia, this movie is far tamer than such ineffably creepy Cronenberg classics as *Scanners, Videodrome,* and *Dead Ringers.* In fact, the most disturbing thing about *Naked Lunch* is that it isn't in the least disturbing.

Until the End of the World IS WIM WENders's first movie since the marvelous *Wings of Desire,* and it seems designed to wow an even larger audience. Set in 1999, it begins like a Teutonic remake of *It's a Mad, Mad, Mad, Mad World.* William Hurt plays a mysterious criminal who's pursued by a love-struck Parisienne (Solveig Dommartin), her novelist lover (Sam Neill), an Aussie bounty hunter (Ernie Dingo), and a wry German private eye (Wenders stalwart Rüdiger Vogler, who casually steals all the scenes). After hopscotching all over the globe, the whole gang winds up in the Australian outback, where the action quickly devolves into a bludgeoning allegory about scientific responsibility, and technology invading our dreams. Beneath his sophisticated cinematic style and big intellectual themes, Wenders has always been a sucker for kitsch, and this movie's key idea (mouthed by an old Japanese herbalist) comes straight from a fortune cookie: "The eye does not see the same as the heart."

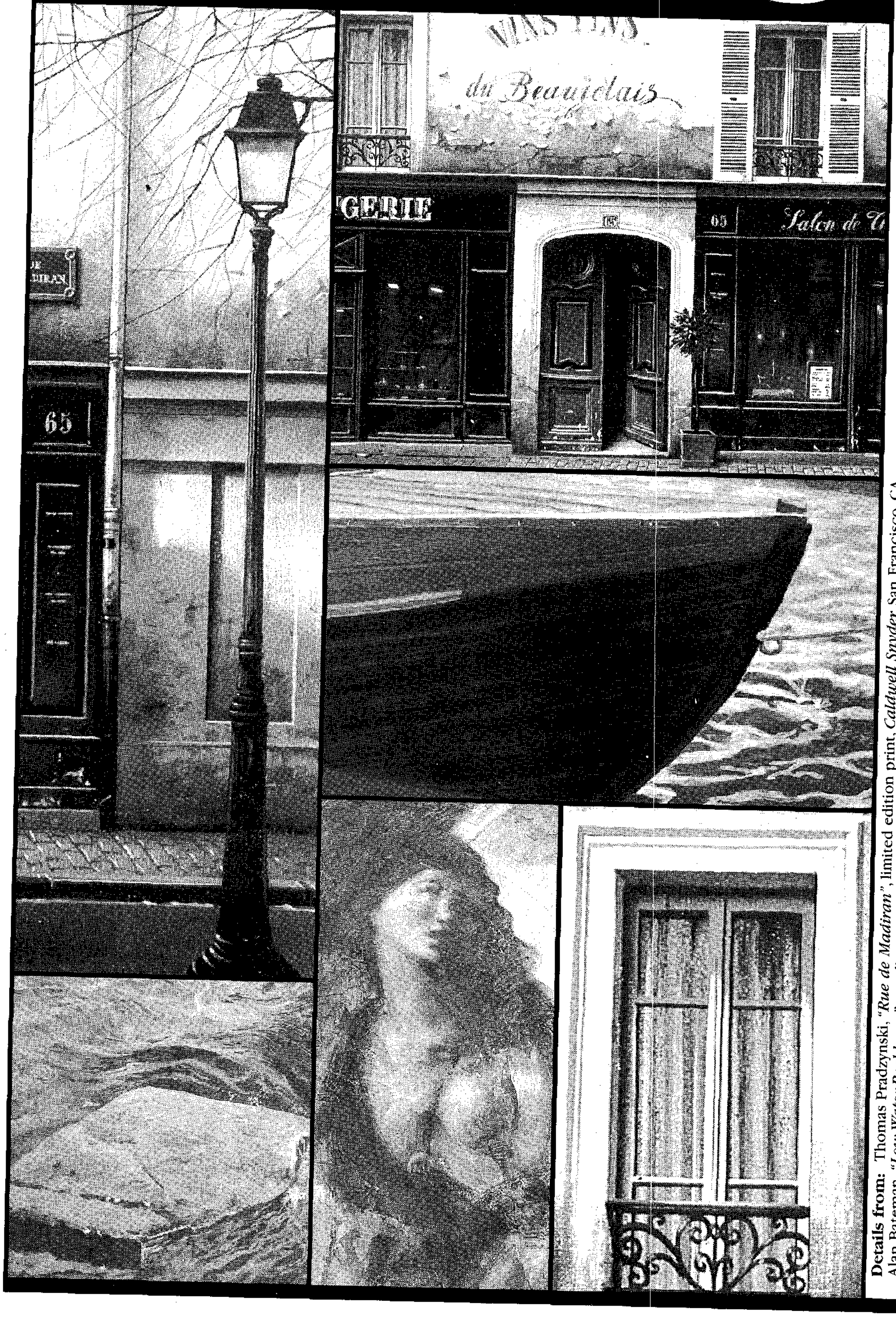
Wenders traveled to fifteen cities on four continents to shoot this "ultimate road movie," and the logistics of the production evidently did him in—the movie feels jet-lagged. Only the achingly hip soundtrack has the freshness and bounce Wenders needs. But even Lou Reed, K. D. Lang, and David Byrne can't supply the chemistry sorely missing between Hurt and the disastrous Dommartin, Wenders's real-life girlfriend, whose performance the director obviously saw with his heart. ▬

WINTER ART & ANTIQUES

APPRECIATING ALTERNATIVES


CONEY ISLAND

IMAGES '92



Details from: Thomas Pradzynski, *"Rue de Madiran"*, limited edition print, *Caldwell Snyder*, San Francisco, CA.
Alan Bateman, *"Low Water-Boshkung"*, acrylic on masonite, *Mill Pond Press, Inc.*, Venice, FL.
Richard Franklin, *"Untitled Figure with Arch"*, sketch and acrylic on paper, *Phoenix Art Press*, Phoenix, AZ.

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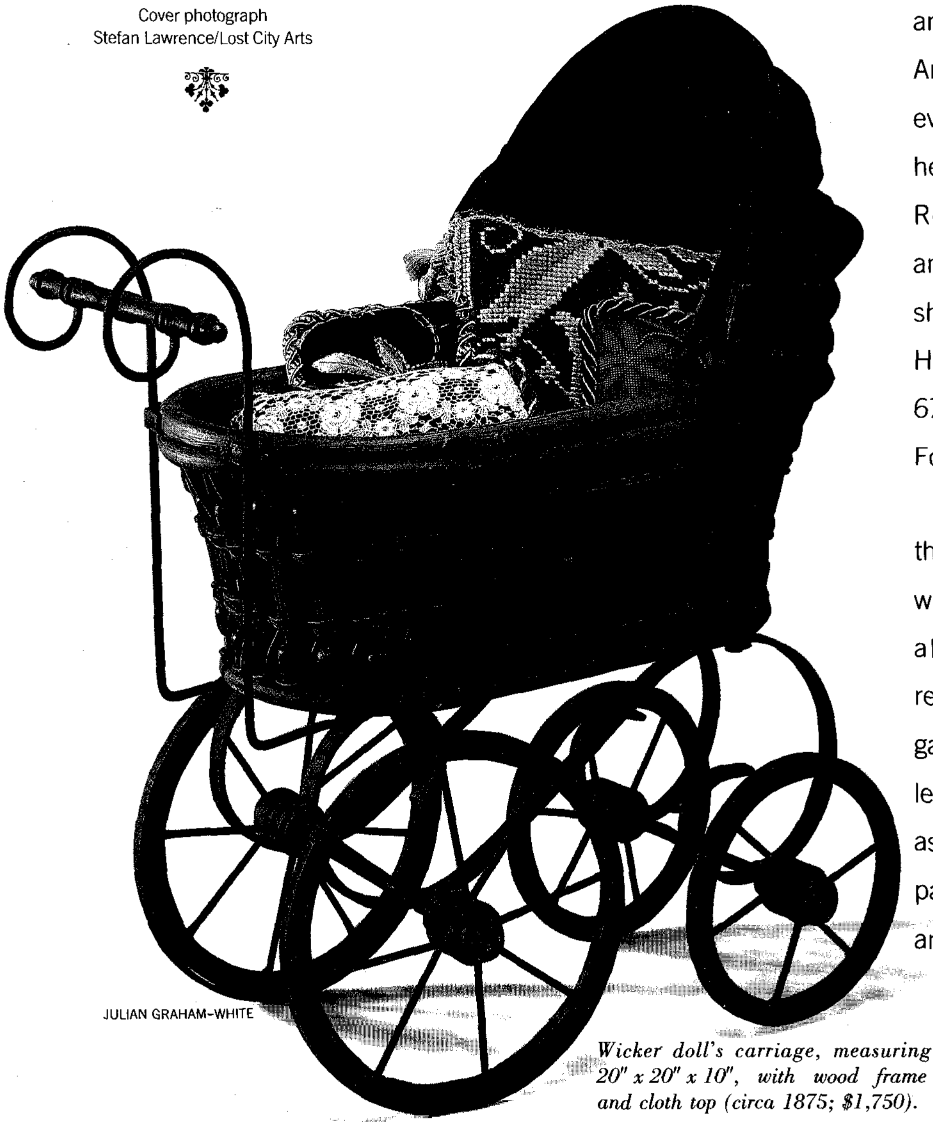
With the city firmly in the grip of winter—and indoor cultural events beckoning the curious in from the cold—activity in the New York antiques and collectibles markets swings into high gear. Beginning the third week in January, dealers and collectors from around the world converge on the city to attend the season's premier events. Some of the year's most important auctions of paintings, drawings, and furnishings take place at Sotheby's and Christie's. And the 1992 Winter Antiques Show, perhaps the leading event of its kind in the nation, is held January 17-26 at the Seventh Regiment Armory (Park Avenue and 67th Street). This year, the show, which benefits the East Side House Settlement, will include 67 internationally known dealers. For information, call 665-5250.

In addition to the Armory Show, the major auction houses, and the well-known dealers, the city abounds with smaller-scaled resources for collectors. Emerging galleries, unassuming shops, and lesser-known auction houses such as those described on the following pages can offer excellent values and sometimes genuine finds.



JULIAN GRAHAM-WHITE

Wicker doll's carriage, measuring 20" x 20" x 10", with wood frame and cloth top (circa 1875; $1,750).

UPCOMING SHOWS

Antiques shows serve an important function in the world of collectibles. For dealers, a show is an opportunity to expose some of their best wares to a wider audience, establish contacts with other dealers, and, hopefully, make some sales. For collectors, whether or not they buy something, a show offers the chance to make a broad survey of the market, learn who carries what, sharpen one's critical eye, and enjoy seeing a variety of fine, well-displayed objects—all in the course of an afternoon or evening.

The Winter Antiques Show traditionally carries some of the best and most expensive antique pieces available. Four other upcoming shows feature more modest items.

Wendy Management's Convent of the Sacred Heart of New York City Antiques Show, a benefit for the school's building fund, takes place January 17 through 19. It is held at one of the school's two turn-of-the-century landmark properties, the former Otto Kahn mansion at 1 East 91st Street. This year's event presents 50 dealers from the Northeast, whose pieces span 2,500 years. Etiquette expert Letitia Baldrige is honorary chairman, and on opening night there will be a benefit preview and cocktail reception. For more information, call 722-4745.

Among the objects displayed by Ancient Arts International of Middleboro, Massachusetts, will be a sarcophagus mask from ancient Egypt, thought to be from the 26th Dynasty (664 to 525 B.C.). The piece, which is in excellent condition and is painted with gold and brilliant colors, costs $4,000.

From a little closer to home, and not so long ago, come the early American quilts of Martha Jackson Antiques of Middlebury, Vermont. A Mennonite quilt from Holmes County, Georgia (circa 1885), called "Mariner's Compass," has a bold, swirling geometric design in red and black ($4,500).

Other items of interest include a small cherry highboy with its original finish and fan carvings (circa 1770; $18,500) from American furniture specialist Jane McClafferty of New Canaan, Connecticut, and a stunning necklace of graduated South Sea pearls ($140,000) from Joan Grober–GGG Jewelry of Manhattan.

Running concurrently with the Convent show, ***Jay St. Mark's 8th Cathedral Antiques Show*** at St. Vartan's Cathedral (34th Street and Second Avenue) will present antiques and objets d'art from about 50 dealers from a dozen states in room-setting display booths. Among the items are American, English, and Continental furnishings, orientalia, folk art, toys, quilts, porcelain, pewter, silver, and jewelry. According to the organizer, this show will be the only New York exposure this year for many of the participating dealers. It has traditionally attracted a lot of decorators but has yet to become widely known. Collectors are apt to find some pleasant surprises.

Among the exhibitors will be Irene and Bernard Rosett, private dealers from Forest Hills who specialize in 18th- and 19th-century Oriental collectibles. Their trove includes Chinese scholar items such as brush pots, seals, and calligrapher's wrist rests (from $200 each). The Rosetts also have an extensive group of netsuke and inro from Japan.

Among its Continental accessories and furnishings, Evans & Company Antiques, from New Canaan, Connecticut, will show a group of 18th-century gilded carved-wood mirrors from Europe ($3,000 to $10,000). Gallagher & Christopher, from Boston, will show Continental objects, such as porcelain pieces, boxes, and bookends (from $100 and up), as well as some furniture, including a small George III bowfront chest with satinwood banding and an inlaid top (1780; $3,600).

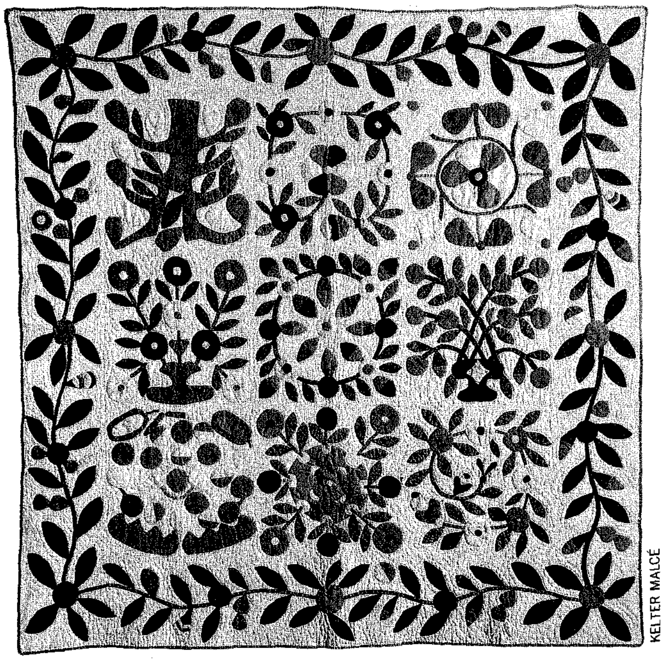
Deborah Witherspoon of Antiques Unlimited in Darien, Connecticut, will offer a 19th-century doré-bronze Arc de Triomphe, a grand-tour item signed by Le Blanc Frères of Paris ($1,400), and a three-piece cast-iron garden set with bronze floral inserts ($2,700). The Crossroad store of Pleasantville, New York, which specializes in Americana, will display accessory items, such as ink pots and powder jars ($20 and up), and a Hepplewhite inlaid bureau of cherry and walnut (circa 1800; $3,800).

Refreshments will be available at St. Vartan's, and a complimentary shuttle bus will operate between the Armory show and the Cathedral show on January 18 and 19. For information, call 725-8810.

McHugh Presentations' January Double Pier Antiques Show (January 18 and 19) is the month's largest show, with 400 exhibitors from around the country. It is held at Piers 90 and 92 of the Passenger Ship Terminal (52nd to 55th streets, at the Hudson River).

The show will feature American furniture and folk art; English and Continental furnishings, accessories, and collectibles; tribal arts, toys, and 20th-century design collectibles. Early buying admission ($35) is available Saturday at both piers from 8 to 11 A.M. Regular hours are 10 A.M. to 6 P.M., and admission is $9. A free shuttle bus between the Double Pier Show, the Armory show, and the Columbus Circle subway station will run every half-hour.

Now in its third year, ***Jacqueline Sideli's From Pilgrim to Pop at the Puck*** (275 Lafayette Street) on January 25 and 26 will offer an unusual mix of 20th-century art and



KELTER MALCÉ

A rare 60" x 60" album crib quilt of Southern origin, appliquéd with birds, trees, fruit, and baskets within a vine border (circa 1870; $4,500).

design, toys, ephemera, and Americana, with an especially good selection of folk arts and crafts. Nearly 60 dealers will participate.

Chuck Auerbach of Akron, Ohio, features American quilts; the Friedman Gallery of Westport, Connecticut, offers memorabilia from the Old West; the Forager House Collection, from Nantucket, displays nautical collectibles and folk art; and Victor Weinblatt of South Hadley, Massachusetts, has woven and hooked rugs and trade signs, among other collectibles.

On the more contemporary side, Norman Brosterman, a private dealer and sculptor living in New York, will display striking drawings of 20th-century architecture and technology ($1,000 to $5,000). His collection includes original illustrations of nuclear explosions, rocketry, and futuristic drawings of space flight, as well as drawings of product designs by Richard Arbib and others.

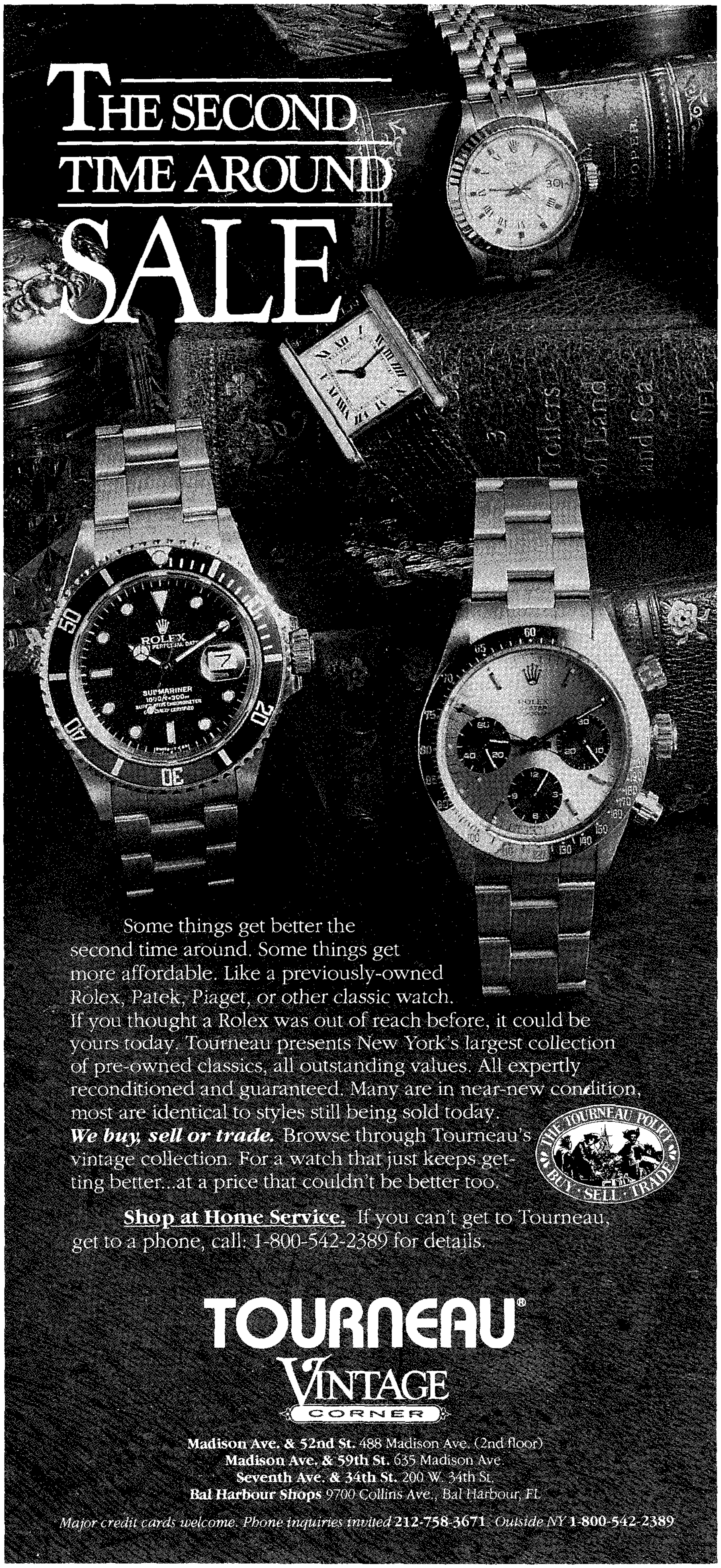
Sideli show hours are 11 A.M. to 6 P.M., and general admission is $6. Admission to the early buying session (9 to 11 A.M., January 25) is $25.

New this year from Wendy Management, and beginning on Valentine's Day, February 14, is the ***Holiday Armory Antiques Show***. Running through February 17 at the Seventh Regiment Armory, the show will concentrate on 18th- and 19th-century American, English, and Continental furniture, accessories, and decorative arts. One hundred international dealers will participate. Call 914-698-3442 for information.

One exhibitor, Urban Archaeology of Manhattan and Bridgehampton, will show a mermaid and two mermen that are reputed to have come from the original fountain in the middle of the Place de la Concorde. In 1929, the French government restored the fountain and replaced the original six statues with Art Deco versions. The Louvre is in the process of authenticating these statues.

Later this winter, ***Stella Show Management*** produces the Manhattan Antiques and Collectibles Triple Pier Expo. Held February 29 and March 1 at Piers 88, 90, and 92 (between 48th and 55th streets), the show presents 600 exhibitors. Items range from collectibles selling for a few dollars to fine antique and 20th-century pieces for as much as $50,000. Show organizer Irene Stella says she finds many dealers who have never shown in New York before, and their offerings are so unusual that many dealers and collectors from Europe schedule trips to attend.

Pier 88 will be the place to find 20th-century collectibles, including many fun and funky items among the Art Deco furnishings and decorations, "dime store" Deco items, and 1950s pieces. At Pier 90, the emphasis will be on Americana: Quilts, textiles, country furniture, and toys will be featured, as well as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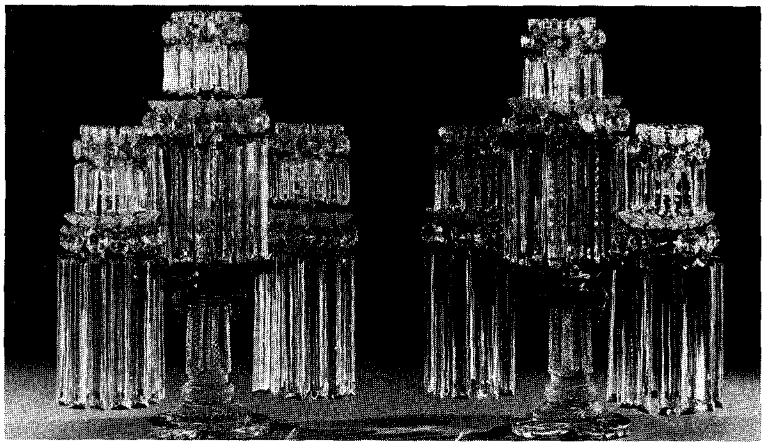

A pair of Regency crystal and gilt candelabra, early 19th century.

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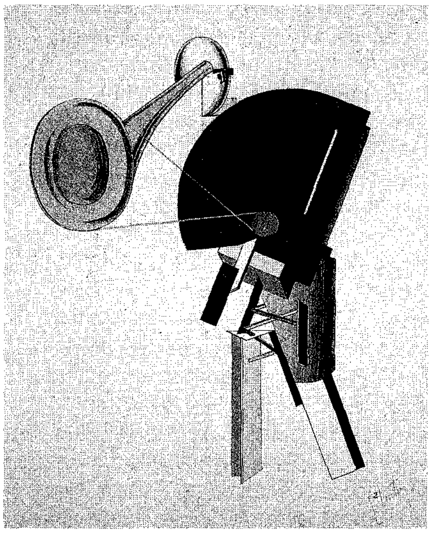
Admission to the show is $10. Instead of an early buying session, openings of the three piers will be staggered the first day of the show (Saturday, February 29). At each pier, the less expensive collectibles offered by smaller dealers are located in the back, and those in the know tend to make a beeline for them as soon as the doors open. Pier 90 will open at 9 A.M., Pier 92 at 10, and Pier 88 at 11. For more information, call 201-384-0010.

Also in March, ***Art Expo*** returns to the Jacob Javits Convention Center (34th Street and Eleventh Avenue), March 5 and 6 for trade only; 7 through 9 for the public. This year the show's organizers have enlisted the help of New York architect Lance Boge to redesign the Convention Center selling area.

About 450 exhibitors, including galleries, artists, and fine-arts publishers from 25 countries, have been grouped in distinct "neighborhoods" of related types of fine and popular art. There will also be simulated town squares with craft exhibitions, a sculpture garden, and a garden café where visitors can buy refreshments.

A series of multi-exhibitor pavilions will feature art from around the world, including France, Latin America, and the American Southwest. There will also be a pavilion of African-American art, and a special section called Images '92, reserved exclusively for original art pieces and limited editions.

Trade passes ($12 in advance, $15 at the door) are valid for the entire run of the show and also entitle one to attend a series of educational seminars. General admission is $12 per day. For more information, call 800-331-5706.



FREDERICK MULDER/SANFORD SMITH

'Ansager,' a limited-edition lithograph by El Lissitzky, signed in pencil (1923; $40,000).

AUCTION HOUSES

Headlines chronicle the vast sums changing hands for museum-quality antique furnishings and artworks at the major auction houses. But even Sotheby's and Christie's have moderately priced sales throughout the year in which some lots go for as little as several hundred or a thousand dollars. For information, ask about ***Sotheby's Arcade*** sales (1334 York Avenue, and 72nd Street, 606-7000) and ***Christie's East*** sales (219 East 67th Street, 606-0400).

In the next two months, these auctions will include silver, jewelry, paintings, and English, Continental, and American furniture and decorations. On January 29, for example, the Americana sale at Sotheby's Arcade will feature an unusual molded-copper running-horse weather vane estimated at $1,200 to $1,500. The city also has several smaller auction houses that offer a wide range of affordable pieces that may be increasingly attractive to buyers in tight times.

William Doyle Galleries (175 East 87th Street, 427-2730) is a smooth, uptown operation. The auction gallery is comfortable and well lighted, and a clearly visible electric sign with red digital-display lights keeps participants abreast of the lot number currently on the block. Some very fine pieces, which can go for tens of thousands of dollars, are regularly offered here, but Doyle prides itself on having many affordable items. As a rule, lots estimated at under $1,000 are not taken on consignment, but the gallery also has an ongoing tag sale where some items can be had for as little as $5.

On January 22, William Doyle will hold an auction of important 17th- and 18th-century English and Continental furniture and decorations. Highlights of the event include a pair of early 19th-century Regency crystal-and-gilt candelabra (estimate $6,000 to $9,000), a pair of mid-18th-century Louis XV walnut armchairs (estimate $3,000 to $5,000), and an early 18th-century Baroque walnut bureau bookcase (estimate $12,000 to $18,000). Auctions of decorative objects are scheduled for February 5 and 19, and March 4.

Great Gatsby's (91 University Place, and 11th Street, 260-2000) is a little like the Wild West of local auction houses. The high, loft-like ground-floor space is a bit disorganized, with the lots to be offered stacked all over the place. It's not uncommon for bidders to fill the 200 folding chairs set up for an auction and spill over onto a couch or bench included among the sale items. But the staff is helpful, the registration procedure simple (name and address are all that are required to receive a bidding paddle), and a complimentary lunch buffet is available.

Great Gatsby's attracts mostly dealers—few individual buyers have discovered it yet. As a result, it offers some of the city's smartest bargains. The auctions here, which are held every two weeks, generally include a broad mix of 18th-, 19th-, and early 20th-century furnishings and decorative items, as well as silver, paintings, and some jewelry. Most of the pieces come from estates, but owner William Roland also takes goods on consignment.

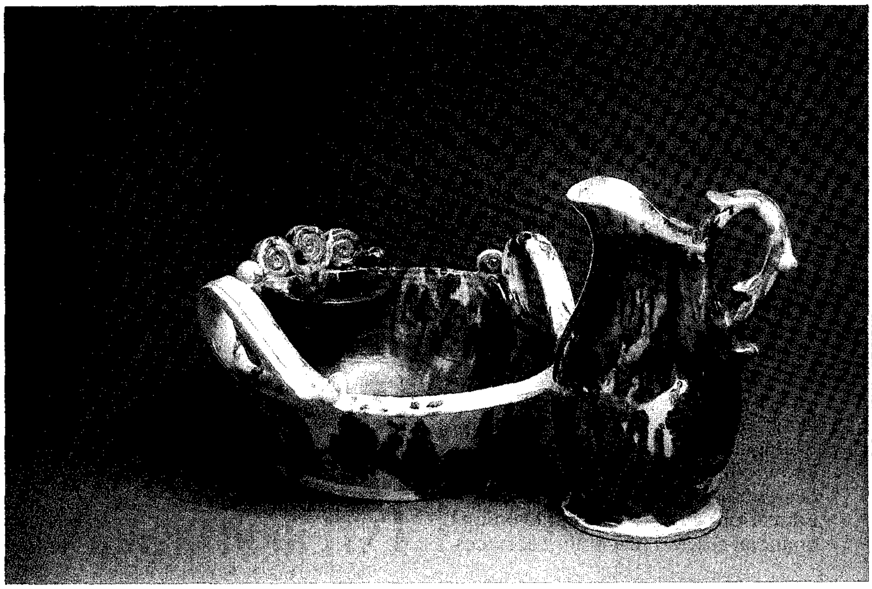
At a recent auction, the prices ranged from as little as $25 for a still life oil on canvas (the frame alone may have been worth that), to a Louis XV–style carved walnut Steinway baby grand piano, which fetched $13,000. Most of the lots, however, were sold in the $200 to $2,000 range, and the majority of successful bids were below the estimates listed in the catalogue.

Lubin Galleries (30 West 26th Street, 924-3777) seems to attract a nearly even mix of dealers and collectors to its biweekly Saturday estate auctions of moderately priced English, Continental, and American furniture, decorations, silver, porcelain, and paintings, as well as china and Oriental rugs. Bidders are requested to make a $25 deposit for a paddle and catalogue (Visa and MasterCard are accepted), which is refunded if no purchase is made.

Lubin's catalogues note which lots are consigned, which are consigned and subject to a reserve, and which the gallery itself has an interest in. In a recent sale of more than 500 lots, the vast majority of items fell into this last category. Many items could be bought for less than $100, and most seemed to fall within or below the listed estimates.

Swann Galleries (104 East 25th Street, 254-4710), an auction house specializing in rare books, printed matter, and photographs, is something of a New York institution. But it is not widely known outside the world of collectors and academics. Swann holds about 35 auctions a year, with a wide range of collectibles from $100 to $200.

On January 30, the sale is "Modern Pieces and Illustrated Books." Highlights are to include a limited edition of Aristophanes's *Lysistrata* translated by Gilbert Seldes, with etchings and text illustrations by Picasso, signed by the artist (estimate $2,500 to $3,500), and a translation by Paul Schmidt of Rimbaud's *A Season in Hell*, illustrated with photogravures based on photographs by Robert Mapplethorpe and printed on handmade paper. The volume is bound in



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Other upcoming sales at Swann include "Art and Architecture Books" on February 6, "Maps and Atlases, and Decorative Graphics" on February 13, and "Autographs" on February 27. This last includes a signed letter by Alexander Hamilton asking to borrow money from Colonel Jeremy Wadsworth (estimate $4,000 to $6,000), and a signed business letter, dated August 21, 1943, by Swedish diplomat Raoul Wallenberg ($2,000 to $3,000).

Swann publishes a newsletter that details scheduled events, and catalogues for all auctions are available for a nominal fee. The auctions are open to the public, but potential bidders are required to register in order to obtain a numbered card.

Tepper Galleries (110 East 25th Street, 677-5300) holds estate sales every other Saturday that attract a large group of individual collectors, as well as people who simply find auctions a diverting weekend activity. The auction room is a large, well-lighted, airy space with a high ceiling, and the auctioneers, working round-robin, keep things moving at a brisk pace. There is no formal registration procedure, and spotters on the floor note the names of high bidders.

The Saturday auctions generally run from 10 A.M. to 7 P.M. and often include as many as 1,000 lots. Once a month, Tepper auctions specialty items such as jewelry and arms and armaments in its fourth-floor auction room.

A wide range of American and European furnishings and collectibles are offered in the course of a day, with similar objects grouped together for the convenience of buyers. Typically, silver items are sold between 10 and 11 A.M., decorations go on the block between 11 and noon, rugs are in the 12:30 to 1:30 slot, furniture and better decorative items are sold between 1:30 and 5:30, and paintings close out the day.

The next two Saturday auctions are scheduled for January 25 and February 8. Prices for the majority of items run between $200 and several thousand dollars, and most winning bids are within or above the estimates listed in the catalogue. The gallery consigns everything from whole estates to a single item from an individual for these sales.

On Thursday, January 16, Tepper will hold an auction of 19th- and 20th-century American and European paintings, including contemporary pieces. Prices are expected to be in the range of $300 to $15,000. On Thursday, February 6, there will be an auction of the unclaimed contents of safe-deposit boxes from major banks. This sale will feature jewelry, coins, and other collectibles, with lots priced from $50 to $20,000.

SHOPS AND GALLERIES

Perhaps New York's greatest resource for collectors is its astounding variety of art galleries and antiques shops, which appeal to the broadest possible range of tastes and interests. Here one can find everything from antiquities and antique collectibles to contemporary works of art.

In Manhattan alone, there are more than 500 art galleries and an even greater number of shops that carry antiques and collectible pieces. These attract collectors from all over the world who come here to buy, browse, and broaden their horizons.

Most collectors are familiar with the high-profile shops and galleries along 57th Street and Madison Avenue, but going farther afield can offer substantial rewards. Some of the smaller or out-of-the-way shops offer expertise in highly specialized areas, as well as fine-quality collectibles at comparatively modest prices. When it comes to emerging directions in contemporary art, in particular, newer galleries offer the public a chance to see work unavailable anywhere else.

Victor Antiques (65 Greene Street, 941-9193), which has made a reputation with its fine Biedermeier pieces, has been putting increasing emphasis recently on a diverse group of 19th- and early 20th-century European furnishings.

Among the objects displayed on the first floor are a large, graceful French Deco armoire of maple burl (circa 1929; $4,900) and a Swedish Deco clock for $2,900. More unusual objects include a 19th-century Danish sleigh ($4,500) and two huge, romantic Art Nouveau stained-glass panels, each priced at over $20,000.

Mirrors with antique frames ($1,800 to $4,500), 19th-century chandeliers from Scandinavia ($1,700 to $3,500), and 19th-century cast-iron beds (from $1,600) are among owner Eliane Lambrechts's recent acquisitions. Lambrechts, who employs skilled craftsmen to refinish and customize pieces for clients, has also recently begun creating impressive console tables made from Art Deco or Art Nouveau wrought-iron balcony parts fitted with sand-blasted or frosted glass tops ($4,000 to $5,000).

Eileen Lane Antiques (150 Thompson Street, 475-2988) specializes in early 19th- and early 20th-century blond-wood furniture, particularly Art Deco and period Austrian and Swedish Biedermeier. Owner Eileen Lane's current favorite is a six-foot-high, Austrian Biedermeier secretary of flame mahogany with cherry inserts, mother-of-pearl escutcheons, three secret compartments, and original hardware (circa 1840; $17,500). But many substantially more-affordable pieces are available.

The firm also makes a line of well-crafted reproductions. According to Lane, the reproduction lines were developed to satisfy a demand for large dining tables with matching finished leaves and sets of dining chairs.

Large period-Biedermeier tables are rare and were never made with finished leaves, and sets of six to twelve chairs are almost impossible to find. A 54-inch-diameter dining table with two leaves and two extra legs that unfold is priced at $5,500. Classic, Napoleon hat–style sidechairs are $695 each. The store also has a wide selection of Jugendstil alabaster lighting fixtures ($500 to $3,500), for which it will provide custom hardware and a choice of handmade silk cords.

At ***Evergreen Antiques*** (1249 Third Avenue, at 72nd Street, 744-5664), the emphasis is on formal northern-European and Scandinavian 19th-century furniture, with a wide selection of Biedermeier and neoclassical pieces, among other styles. Prices range from $1,000 for an Austrian Biedermeier walnut upholstered desk chair to $30,000 for an Austrian ebonized, fall-front secretary in flowering ash with a neoclassical architectural interior (circa 1820).

Another specialty of both the shop and its sister store in SoHo (120 Spring Street, 966-6458) is Scandinavian country-pine furniture from the late-18th to the early 20th centuries. Evergreen owner Paul Sigenlaub also recently established his own restorations workshop.

Kipp and Margot Osborne's furniture-making business has taken them from the East Village to Woodstock to SoHo and finally to their current shop and showroom in a landmark 1827 row house in TriBeCa. Since 1975, ***Osborne & Osborne*** (508 Canal Street, 431-7075) has designed and built custom-made hardwood furniture. The Osbornes combine traditional cabinetmaking techniques with the finest materials to create furniture-as-art—in fact, each piece is dated, signed, and numbered. The work is priced from $500 for a side table to $15,000 for a wall unit.

Named for its two founders—and synonymous with the French-country look—***Pierre Deux*** (369 Bleecker Street, 243-7740) specializes in 18th- and 19th-century antique furniture. The store displays armoires,

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buffets, and French farm tables in cherry, walnut, oak, and pine, with simple lines and plank tops. Prices range from $750 for a side table to $8,500 for a superior early piece.

At ***Greenbaum Interiors*** (201-279-3000), the store's in-house interior designers guide customers through the more than 100 model rooms, which contain almost 25,000 pieces of furniture. If a particular piece is not available, Greenbaum's craftsmen can reproduce it in the firm's workshops. Greenbaum's also creates custom-made furniture and offers an upholstery service.

Greenbaum's occupies a sprawling, 100,000-square-foot space in Paterson, New Jersey. Door-to-door car service brings New Yorkers to this source for fine art, antiques, and reproduction furniture in under an hour.

The Meisner Gallery (96 Greene Street, 431-9589) is one of SoHo's newest. According to director Mitchell Meisner, the gallery represents a diverse group of established artists from Latin America and this country and features limited-edition bronzes produced at the Meisner family's art-casting foundry on Long Island. Typical bronze pieces are priced from $6,000 to $12,000. Gallery artists include sculptors Vilma Noel and Michael Wilkinson. On exhibit through January 24, the gallery's opening show features the expressionistic paintings and graphics of Colombian-born artist Orlando Agudelo-Botero.

Another newcomer in SoHo, ***Dooley Le Cappellaine Gallery*** (252 Lafayette Street, 431-3914), has already attracted attention for two large group shows in which a wide variety of works in both conventional and highly unusual media have been presented. Owner Dooley Le Cappellaine looks for experimental works by lesser-known or up-and-coming artists. In general, works at the gallery are priced below $3,000, and some pieces can be had for several hundred dollars or less. A group show entitled "Ecstasy" is scheduled for February 14 through March 7.

Just over a year old, ***Ambassador Galleries*** (137 Spring Street, 431-9431) showcases the work of contemporary artists in solo and group shows. One of the gallery's discoveries is Colombian artist Silvio Delacruz, who creates richly textured abstract paintings that often incorporate primitive imagery ($3,000 to $10,000). The gallery displays a range of paintings, sculptures, and prints. In March, it will show the paintings of Grateful Dead guitarist Jerry Garcia.

The vibrant and colorful posters on display at ***La Belle Epoque*** (282 Columbus Avenue, between 73rd and 74th streets, 362-1770) evoke a bygone era. Originally used as advertisements at the turn of the century, these large posters (many are 4' x 5') are

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nostalgic documents as well as decorative art. They are collectible as well: Because the plates (actually huge stone slabs) from which the posters were made were destroyed, only a limited number of each design exists. Compared to other types of collectibles, the posters are relatively modestly priced ($300 to $4,000). Framing for posters is done at La Belle Epoque's sister store in New Jersey.

A working Wurlitzer jukebox playing '50s tunes accompanies browsers at ***Golden Oldies*** (132-29 33rd Avenue, Flushing, 718-445-4400). Golden Oldies displays a surprising and often bewildering range of vintage and antique furniture, fine and advertising art, and collectibles in a 63,000-square-foot warehouse. Much of the eclectic stock, such as leatherbound books, armoires, and equestrian memorabilia, is sold to department stores and production companies for use in displays and advertisements.

On weekends, collectors flock to Golden Oldies to scout out unusual vintage items ranging from the sublime to the ridiculous — such as a working Coca-Cola fountain from the '40s, complete with counter and seats, to a stuffed rooster in a tuxedo. There are also vintage armoires and hutches, including many Art Deco pieces, which the shop will refinish and adapt to contemporary needs.

Browsers may wander through three levels and 4,000 collectibles at ***Lost City Arts*** (275 Lafayette Street, 941-8025), an emporium that displays architectural antiques, advertising art, antique toys, and furniture and lighting from the Art Deco period to the '50s. Lost City Arts attracts individual collectors, art dealers, and filmmakers in search of unusual and interesting items, ranging from vintage New York City postcards selling for a few dollars to a 12-foot, turn-of-the-century Statue of Liberty ($25,000).

A cache of colorful, reverse-painted glass beads from the 1940s depicting the Parachute Jump and Wonder Wheel rides at Coney Island have been set in silver and turned into wearable art. Pierced earrings, one inch in diameter, sell for $45, pendants are $40, cufflinks $45, and pins $25.

There's a wide selection of vintage watches at ***Tourneau Vintage Corner*** (488 Madison Avenue, and 52nd Street, second floor, 758-3671), as well as an expanded vintage department within Tourneau's flagship store, at 500 Madison Avenue (758-6098). According to Alexander Vileshin, director of operations for Tourneau, now is a particularly good time to buy a vintage timepiece, because prices have come down over the past six months.

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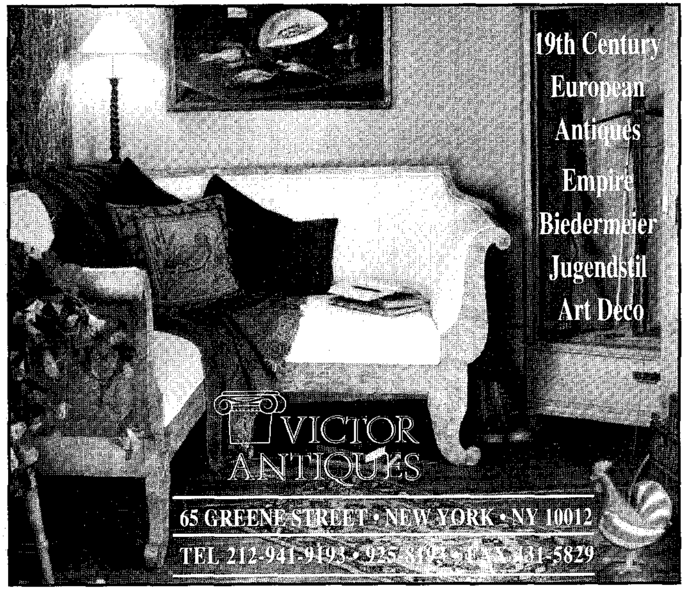

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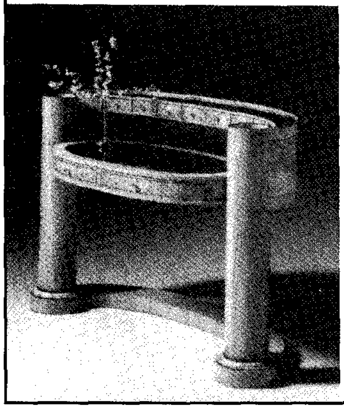

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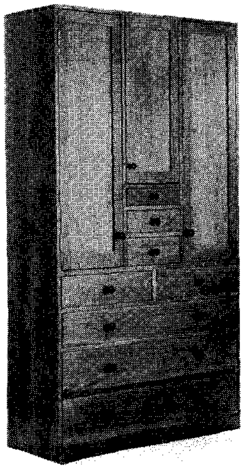

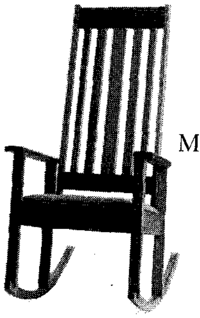

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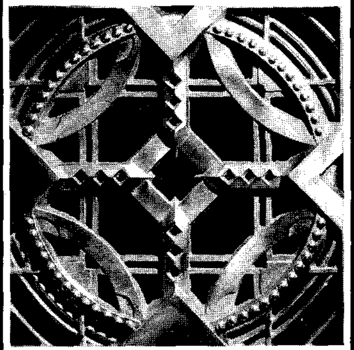

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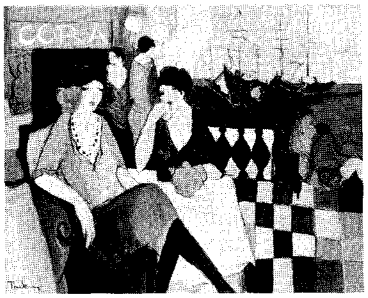

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"...Tricky and satisfying, *Against Her Will* reminds lawyer-hating Americans that the law is a classically civilized fulcrum..."

WALTER MATTHAU—HUNCHED, HANGDOG, and potato-faced; a growly bear and a whole sagging geography of disappointments—returns as small-town lawyer Harmon Cobb in **Against Her Will: An Incident in Baltimore** (Sunday, January 19; 9 to 11 P.M.; CBS). You may remember Cobb from the Emmy-winning TV movie *The Incident* a couple of years ago, when he defended a German prisoner of war against a murder charge in Colorado and discovered in himself, and passed on to the rest of us, a saving remnant of Clarence Darrow.

The year of *The Incident* was supposed to be 1944; the year of *Against Her Will* is supposed to be 1947. Cobb and his daughter-in-law Billie (Susan Blakely) and his granddaughter Nancy (Ariana Richards) have been mysteriously removed from Lincoln Bluff to Baltimore. Stoddard Bell (Harry Morgan), the judge with a secret agenda, has once more messed with their lives. When war widow Billie finds herself falling in love again, with a tongue-tied high-school math teacher (Brian Kerwin), Cobb can't handle it. He's in mourning, not only for his dead son but for his whole life, as if, like the sea, it has lost its savor.

To the rescue come a bunch of Greeks, including their coffee shop. After too many lazy TV movies, you may be as suspicious as I am of passionate ethnicity as a revitalizing principle, but I'll buy anything that gets Cobb out of his Oblomov sulk. The Greeks have lost one of their own, a young widow like Billie, to a state mental hospital where she has been subject, against her will, to psychiatric fraud that includes insulin-shock and electroconvulsive therapy, besides living in a coal bin. In order to liberate Marika (Bridgit Ryan), Cobb must first figure out how to sue the state of Maryland. Under a "sovereign immunity" clause of English common law, Maryland does not permit itself to be sued.

What follows, directed by Delbert Mann from a script by Michael Norell and James Norell, who also wrote *The Incident*, is as tricky as it is satisfying. We learn something about Thomas Becket and Henry II, as well as Bedlam. With the help of a precedent from canon law and the assistance of a hospital orderly (wonderfully performed by Barton Heyman), Cobb has his day in court. By the time *Against Her Will* has finished its business, two remarkable things have happened: First, interesting characters from one television movie have been allowed to grow and to surprise us in a sequel. Second, we have been reacquainted with the law as an intellectual activity.

For various reasons, Americans hate lawyers—in the culture at large, but especially on television. Television has bred in us an impatience and contempt for the Miranda warning and rules about evidence; for hairsplitting judges, irresolute juries, and do-good civil libertarians; for the very scruples that distinguish our legal system from Hitler's or Stalin's. Everywhere we look on the dial, we see rogue cops, samurai private eyes, and citizen vigilantes in a rage at the pettifoggers and the bleeding hearts, breaking and entering and trashing the Constitution. And suddenly there's Walter Matthau, as much an icon of the culture as, say, Bert Lahr or W. C. Fields, reminding us—to borrow an image from geometry—that the law is a fulcrum, a point of rest between magnitudes, but governing those magnitudes by imposing on them a necessary relationship: balance and proportion. Balance and proportion aren't as sexy as the balalaika and the Zorba, but they are equally Greek, classically civilized.

WILL POWERS: *Walter Matthau and Harry Morgan battle in Baltimore.*

Drug Wars II: The Medellín Cartel (Sunday and Monday, January 19 and 20; 9 to 11 P.M.; NBC) is also a sequel, to *Drug Wars: The Camarena Story*. Once upon a time, in *Miami Vice*, executive producer Michael Mann was suspicious of the corrupt and incompetent Feds in the Drug Enforcement Agency. They have since become his heroes in the struggle against the "narco-terrorists." At least Mann gets to go back to Latin America, where he seems to find his refried jumping beans, as if the entire subcontinent were his personal theme park and Rorschach test—honor and death, poverty and coca paste, an excess of costume, a flagrance of behavior, portentous drums and morbid Eros.

One social dividend is that many fine Hispanic actors get some work. For instance: Julie Carmen as Sonia Perez-Vega, the Colombian judge who risks her life to get murder indictments against Medellín-cartel baddies Pablo Escobar-Gaviria (Gustav Vintas) and José Rodriguez Gacha (Geno Silva). And Assumpta Serna as Sonia's judicial colleague, Christina Soto,

Photograph by Bob Greene/CBS.

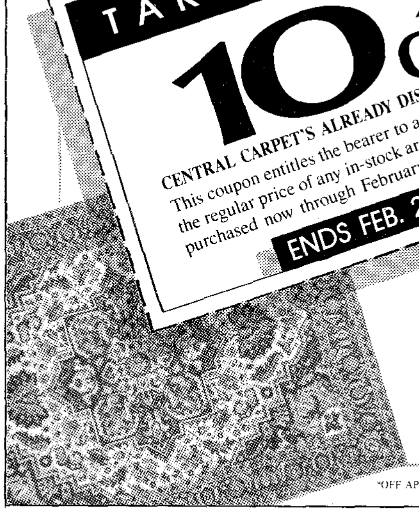
who is gunned down. And Michele Placido as a dedicated Colombian cop, Roberto Chavez, also gunned down. And . . . well, lots of them in four hours.

Mann's Anglos are less interesting: Dennis Farina, of course, for whom Mann has always found work since *Crime Story,* as DEA honcho Mike Cerone; Alex McArthur as Tom Vaughan, the resident drug-lord-hating liaison between the DEA and the Colombian government; Karen Young as Vaughan's estranged Texas wife, just so we'll know how much this war costs us on the home front. The rest is Asian gold-dealers, automatic-weapons fire, political assassinations, exploding commercial airliners, motorbikes, and helicopters. As a burned-out Tom explains after many of his friends are dead, "They did their jobs." To which he adds, "The fight goes on, and there's no credit, only martyrs."

WHAT MUST HAVE BEEN ON THEIR MINDS when they made **She Woke Up** (Sunday, January 19; 9 to 11 P.M.; ABC) is a riff on the Von Bülow conundrum—except that Santa Barbara heiress Lindsay Wagner comes out of her coma, having almost been murdered in her bathtub. And who, wasting their time in this overly obvious and less than compelling movie, did Lindsay dirty? David Dukes, her playboy polo-playing second husband? Frances Sternhagen, her Egyptologist stepmother? Maureen Mueller, her blonde, artistic, loft-dwelling stepsister? Ben Savage, trying to be Danny Glover, bungles the investigation.

YOU'RE BETTER OFF THE NEXT NIGHT WITH **Bed of Lies** (Monday, January 20; 9 to 11 P.M.; ABC), if only to admire Susan Dey as Vickie Daniel, the waitress who married the governor's son, then shot him in real-life, scandal-susceptible Texas. Chris Cooper is all right, too, as Price Daniel Jr., who drinks too much and smokes pot and stomps on her and maybe, anyway, likes boys more than waitresses. But to see Susan on trashy sabbatical from the well-bred precincts of *L.A. Law*—in white boots or black garters or just wetting herself in the Texas rain (a kind of autoerotic moisturizing)—is to realize just how far we've all come from when the Partridges were a Pear Tree (or even the Bradys a Bunch).

In brief: IF YOU'RE MYSTIFIED BY COUNTRY music's newest superstar, you might want to warm up for **This Is Garth Brooks** (Friday, January 17; 9 to 10 P.M.; NBC) by watching one of country music's more venerable superstars two nights earlier in **Emmylou at the Ryman** (Wednesday, January 15; 8 to 9 P.M. and again 11 to midnight; TNN). Emmylou Harris in Nashville will sing "Smoke Along the Tracks" and "Hard Times." Whereas Garth Brooks in Dallas will sing "Friends in Low Places" and "Shameless." ■



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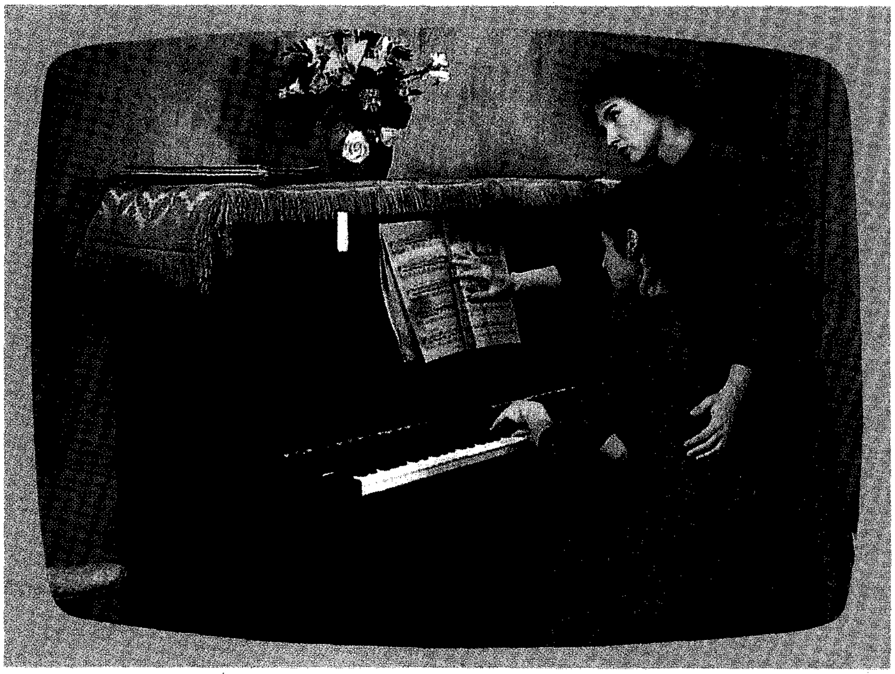

LASER FAIRE: *Marielle Labeque (seated) and Katia Labeque.*

THE LASER VIDEODISC IS BACK, STILL LOOKING for an audience. By the end of 1991, after years of talk and several false starts, nearly every major record company that traffics in classical music had entered the field except EMI/Angel, which launches its videodisc line this month. What works best in a medium technologically superior to videotape but much more costly? More important, will it sell? Those have always been the big questions, and the industry still seems to be feeling for the right answers.

Straightforward presentations of concerts, operas, and anything with Pavarotti continue to predominate, but a more creative mix of sight and sound is beginning to be tested. The most elaborate and successful "concept album" to come my way on high-definition videodisc is **The Loves of Emma Bardac** (Sony Classical SLV 46 370), described as "a French Impressionist musical docudrama" by Thomas Mowrey, who wrote, produced, and directed the hour-long film. The main musical ingredient is the four-hand piano music of Debussy, Fauré, and Bizet as played by the Labeque sisters, Katia and Marielle, but Mowrey also has a story to tell and plenty of relevant visual imagery to keep the eyes engaged.

Clearly a woman of potent allure, Emma Bardac was a singer who made Fauré forget his wife briefly in the 1890s and, a few years later, made Debussy forget his altogether. In fact, Debussy eventually married Emma, but not before they had produced a daughter: Claude-Emma, better known as Chouchou. Also implied: Mrs. Bardac's older daughter—the little girl who gave her name to Fauré's *Dolly Suite*—was not, as the reference books have always told us, fathered in wedlock by Emma's first husband, Sigismond Bardac, but by Fauré himself (did anyone ever think to ask Dolly about her real papa before she died in 1985 at 93?).

The film lightly sketches out these tangled biographical details and, without forcing the obvious allusion to Dolly and Chouchou, cleverly integrates the Labeque sisters. They appear as themselves, performing in the present, and in costume with other actors, passing through reveries of turn-of-the-century France created from Impressionist paintings, old photographs, and natural landscapes. All these varied elements have guaranteed eye and ear appeal, and they are skillfully blended into an absorbing mélange of music, history, and art that benefits greatly from state-of-the-art video technology.

Considerably less compelling are the "Classic Visions" of **Adrian Marthaler,** a Swiss TV and film director whose work may be sampled on three RCA/BMG videodiscs (60849/51). "Music for the eye and pictures for the ear," reads a blurb on the record jacket. Fine, but how often, I wonder, would anyone want to "see" Ravel's *Tzigane* played by a seductive violinist (Bettina Boller) standing in a bull ring and stalked by a slightly sleazy-looking conductor (Matthias Bamert) wearing a toreador's cap? Or a performance of Haydn's Cello Concerto in D in which the solo part has been inexplicably divided among five competing cellists? Or Mozart's Clarinet Concerto rendered as a cheesy *Chorus Line* audition piece? I rather enjoyed Saint-Saëns's *Danse Macabre* performed in an empty hall by an orchestra populated with ghouls, but on the whole these "classic visions" are mostly nightmares.

Profiles of famous musicians have been popular ever since home video became a commercial reality, and they continue to proliferate on discs. Documentaries about the lately deceased tend to be the most honest and revealing—some particularly good ones have been devoted to Igor Stravinsky, Maria Callas, Benjamin Britten, and Glenn Gould—probably because there is no longer any need to flatter the subject's vanity. That general rule unfortunately does not apply to **Toscanini: The Maestro** (RCA/BMG 60341), more a predictable obeisance to the familiar legend than a probing examination of a phenomenal talent. The major focus is on Toscanini's last years, giving us a lopsided picture of his long and influential career, and recollections of the still-awed musicians who worked with him only hint at some of the reasons for his musical significance. At least a generous assortment of informal film clips and home movies helps humanize the formidable conductor, and side two contains a fun bit of history: Toscanini's unashamedly tub-thumping performance of Verdi's *Hymn of the Nations,* performed in 1943 in support of the war effort.

Although very much alive, Vladimir Ashkenazy is hardly the sort to encourage a self-serving documentary of his life, and, sure enough, **Ashkenazy Observed: Episodes From the Life of a Wandering Mu-**

sician (Teldec 9031-70772) is a model of modesty and sobriety. Christopher Nupen, a BBC producer who has been filming classical-music events and personalities since the early sixties, constructed this homage out of 21 years' worth of material he had collected on the subject, from a performance of Mozart's Concerto for Two Pianos with Daniel Barenboim in 1966 to a 1987 Sibelius festival in Finland, over which Ashkenazy presided as a conductor. The program concludes with recent performances of Beethoven's piano sonatas Opp. 101 and 109 from a concert in Lugano.

Praised by the anonymous narrator for his talent, earnestness, and quiet charm, Ashkenazy exhibits all three qualities in abundance as we watch him practice hard; make music with favorite colleagues like Barenboim, Perlman, and Harrell; frolic happily with an ever-increasing family; move his household over the years from London to his wife's native Iceland and then to Switzerland; and, in between, travel all over the globe. Virtually nothing is said about Ashkenazy's youth and early musical training before he left the Soviet Union for good in 1963. It all adds up to a pleasant if rather bland picture, and one wishes the pianist/conductor had more illuminating things to say about music—especially Beethoven, who seems to be the central composer in his life. In the end, I doubt that many will be much the wiser about this busy, thoughtful, and serious man who seems to have everything except roots and a truly distinctive musical personality.

Musicians, living or dead, need not be the only subjects of video profiles, and those who did not get enough of last year's big centennial might want to investigate **Carnegie Hall at 100: A Place of Dreams** (RCA/BMG 60883). No documentary about this famous building can possibly go wrong. A parade of stars is automatically built into the narrative, and it includes most of the century's notable musicians. Even many of those unavailable to appear in person—Stokowski, Heifetz, Ellington, Bernstein, Horowitz, Piatigorsky, Rubinstein, Toscanini, Copland, Callas, Walter, Reiner, and, yes, Jack Benny—are heard and seen on archival films. Today's elite, musicians who once played Carnegie Hall or still appear on its stage, is also amply represented in words and music, from Julie Andrews to Pinchas Zukerman. The most eloquent and moving tributes, oddly enough, do not come from musicians but from such distinguished members of the audience as Jason Robards Jr., Agnes De Mille, and an ex–Carnegie Hall usher named Colleen Dewhurst. All in all, a very classy birthday greeting.

Very few live musical events have a truly historical resonance, but when they do, posterity is that much luckier to have them preserved for home viewing. Deutsche Grammophon released the sound-only, studio version of Leonard Bernstein's **Candide** on compact discs last summer, and now we can watch, on two DG videodiscs (072 523-1), the complete concert performance that preceded the recording sessions, filmed at London's Barbican Centre on December 13, 1989. Bernstein had at last disciplined his problem child to his satisfaction, this was the first time he had ever conducted the score, and the evening turned out to be one of his last public concerts—definitely an event.

Bernstein's presence always guaranteed a grand sense of occasion, even in adversity—virtually the entire cast, including the conductor, was recovering from, in the grip of, or on the verge of succumbing to the flu, but that hardly seems to dampen anyone's enthusiasm. In many respects the performance here is even more vital and spontaneous than the one heard on the CDs. Adolph Green's narration may be a bit overlong and overdone, but to hear Bernstein's comments from the podium and to watch the singers savoring this wonderful music before an audience is quite simply to be in the best of all possible worlds. ■

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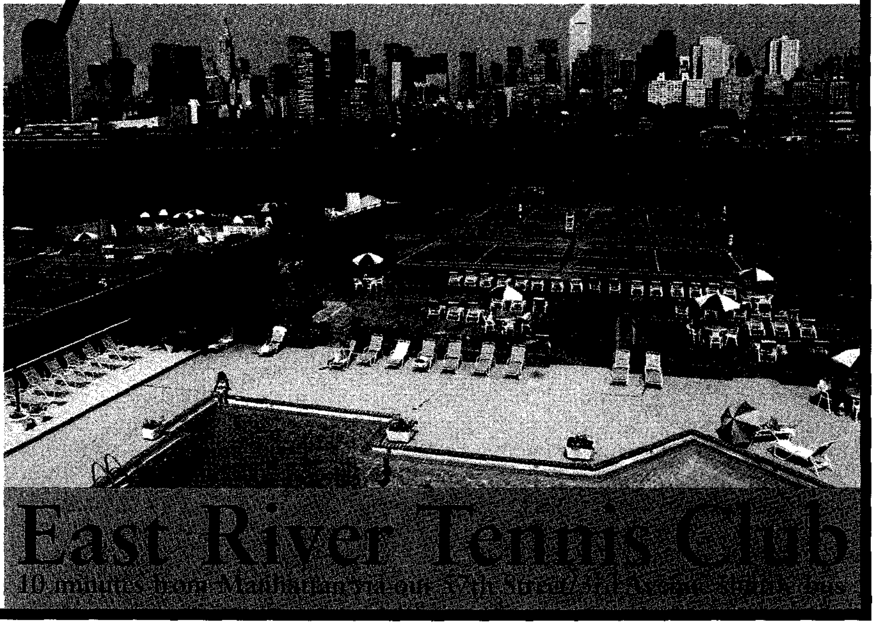

SALES & BARGAINS

BY LEONORE FLEISCHER

TIME SHEAR

VERY SOFT FEATHERWEIGHT SPANISH- AND French-shearling skins are made into stylish garments for women and men here. The prices are usually low, but many items are now on sale. For men, in sizes 36–46/48, ¾-length toggle coat in napa shearling, was $995, now $495; ¾-length walking coats, sizes 36–46, were $895, now $495; World War II–style bomber jackets in sizes 40–46, were $595, now $299; for early birds, a limited selection of full-length coats in sizes 38–44, were $1,295–$1,495, now $695. For women, Spanish-lamb coats in sizes 6–12 and discontinued colors, were $1,395–$1,995, now $795; full-length featherweight Spanish-lamb coats in sizes 4, 6, and 8, were $1,995, now $895; merino-lamb mouton jackets and strollers in sizes up to 14/16, were $995, now $595; French-shearling coats in sizes 6–16, were $1,295–$1,695, now $795; French-shearling above-the-knee coats in 6–16, were $850, now $495; napa shearling vests and skirts in sizes up to 8/10, were $295, here $99 each. A.E., Disc., M.C., V.; all sales final. *Shearlings by Rafel, 216 W. 29th St., ground floor (564-8874); Mon.–Fri. 9 a.m.–5:30 p.m. and Sat. 10 a.m.–4 p.m.; through 1/31.*

THE NIGHTIE NEWS

ALL CHRISTIAN DIOR HOSIERY IN SIZES 1–4 is 40 percent off at this shop, was $7–$19, now $4.20–$11.40; selected Hanes hosiery in sizes A–D is 40 percent off, was $10, now $6; a selection of Calvin Klein hosiery is 40 percent off, was $7.50–$18, now $4.50–$10.80; selected Christian Dior bras in sizes 34B–36D, panties in sizes 5–7, and one-size-fits-all G-strings are now 40 percent off, were $11–$66, now $6.60–$39.60; Nina camisoles in black or ivory with lace trim and in sizes up to 12, were $15–$29, now $10.50–$20.30; selected bras from Vanity Fair and Lily of France, sizes 34B–38D, now 40 percent off, were $18–$22, now $10.80–$13.20. Discounted nightwear includes PGB flannel pajamas, rompers, nightshirts, were $35–$62, now $24.50–$43.40; pretty lace-trimmed cotton sleepwear by Priamo is 30 percent off, was $80–$110, now $56–$77; Hanky Panky stretch lace chemises and cotton

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

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nighties are 30 percent off, were $42 and $21 respectively, now $29.40 and $14.70; musical G-strings that play "Here Comes the Bride," were $13, now $9.10. A.E., M.C., V., checks accepted; all sales final. *Bare Basics, 300 East 61st St. (888-7801); Mon.–Fri. 11 a.m.–7 p.m., Sat. 10 a.m.–6 p.m., and Sun. noon–6 p.m. (1/19 and 1/26 only); through 1/26.*

RITES OF OFFSPRING

WINTER- AND HOLIDAYWEAR FOR CHILDREN is half-price here. For example, Thinsulate- and down-filled snowsuits for infants and toddlers and outerwear jackets in sizes 12 mos.–12 yrs. from Babymini, Jean Bourget, Brambilla, Maugin, IKKS, and Lemmi, were $90–$202, now $45–$101; cotton turtlenecks and polos from Le Top, Supermini, Jean Bourget, Petit Boy, and Flapdoodles, were $15–$34, now $7.50–$17. Corduroy, flannel, or cotton overalls in sizes 6–24 mos. and other winter-weight pants in sizes 12 mos.–12 yrs. from Babymini, Jean Bourget, Maugin, and Flapdoodles are now half-price, such as suspender pants, were $58, now $29; all fall and winter shirts and sweaters by Marese and Jean Bourget in sizes 12 mos.–10 yrs., were $58–$96, now $29–$48; hats and mittens by Marese, imported from France, were $16–$24, now $8–$12. A.E., M.C., V.; no checks; all sales final. *Robin's Nest, 1397 Second Ave., near 73rd St. (737-2004); Mon.–Sat. 10 a.m.–6 p.m.; while stock lasts.*

WOK, DON'T RUN

LE CREUSET'S CAST-IRON WOKS, WERE $180 each at this housewares shop, now $99.95; Calphalon 3-piece wok set, was $160, now $128; Calphalon Solo-Stir wok (with a bottle of Santa Barbara oil), was $35, now $19.99; Joyce Chen 12-in. Chencote Peking pan, was $35, now $28; 9½-in.-size Peking pan, was $28, now $22. A.E., M.C., V., checks accepted; all sales final. *S. Feldman Housewares, Inc., 1304 Madison Ave., near 93rd St. (289-7367); Mon.–Sat. 9 a.m.–6 p.m.; while stock lasts.*

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A Complete Entertainment Guide for Seven Days Beginning

JANUARY 15

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—*Daughters of the Dust* (1991). #2—1/15–16: *Keaton at Columbia - Part I* (1939–40); *Sidewalks of New York* (1931). 1/17–20: *College* (1927); *The High Sign* (1921); *The Goat* (1921); *The Scarecrow* (1920). 1/21: *The Passionate Plumber* (1932); *The Lovable Cheat* (1949). #3—*35 Up*.

2. ESSEX—Grand St. at Essex St. (982-4455). Chinese films.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Until the End of the World*. #2—*Prospero's Books*. #3—"National Film Board of Canada's Animation Festival." #4—*Black Robe*. #5—*My Own Private Idaho*. #6—*Madame Bovary*.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Kuffs*. #2—*The Addams Family*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). 1/15–16: *The Last Waltz* (1978); *Raging Bull* (1980). 1/17–18: *The King of Comedy* (1982); *After Hours* (1985). 1/19–20: *The Color of Money* (1986); *New York Stories* (1989). 1/21: *Goodfellas* (1990).

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Grand Canyon*. #2—*Naked Lunch*. #3—Through 1/16: *The Last Boy Scout*. Opening 1/17: *Freejack*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 1/15: *The Rose Tattoo*. (1955); *The Fugitive Kind* (1960). 1/16: *This Gun For Hire* (1942); *The Glass Key* (1942). 1/17–18: *Rope* (1948); *The Man Who Knew Too Much* (1956). 1/19: *Stardust Memories* (1980); *Everything You Wanted to Know About Sex and But Were Afraid to Ask*. 1/19: *Red Desert* (1964); *Blow-up* (1966). 1/20: *Home From the Hill* (1960); *The Night of the Hunter* (1955).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*JFK*. #2—*Bugsy*. #3—*The Prince of Tides*. #4—*JFK*. #5—*Star Trek VI: The Undiscovered Country*. #6—*High Heels*. #7—*The Prince of Tides*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Beauty and the Beast*. #2—*Rush*. #3—*Rush*. #4—*Antonia & Jane*. #5—*The Hand That Rocks the Cradle*. #6—*Father of the Bride*. #7—*Young Soul Rebel; Paris Is Burning*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Strangers in Good Company*; *Wings of Desire*.

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*The Hand That Rocks the Cradle*. #2—*Cape Fear*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *The End of Old Times; Akira*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Life is Sweet*. #2—*Europa, Europa*. #3—*Women on the Verge of a Nervous Breakdown*. #4—*City of Hope*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*The Last Boy Scout*. #2—*Hook*. #3—*The Addams Family*. #4—*Meeting Venus*. #5—*Hook*. #6—*My Girl*.

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Star Trek VI: The Undiscovered Country*. #2—*JFK*. #3—*Kuffs*. #4—*The Hand That Rocks the Cradle*. #5—*Bugsy*. #6—*Grand Canyon*. #7—*The Prince of Tides*. #8—*Rush*. #9—*Cape Fear*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Beauty and the Beast*. #2—*The Fisher King*. #3—*At Play in the Fields of the Lord*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Father of the Bride*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Kuffs*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Star Trek VI: The Undiscovered Country*. #2—*JFK*. #3—*The Last Boy Scout*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *The Prince of Tides*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Bugsy*. #2—*The Hand That Rocks the Cradle*. #3—*Rush*. #4—*The Hand That Rocks the Cradle*.

MOVIES

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Cape Fear.* #2—*Kuffs.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *The Addams Family*. Opening 1/17: *Juice.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*The Last Boy Scout.* #2—Through 1/16: *Hook.* Opening 1/17: *Freejack.* #3—*Hook.* #4—*Bugsy.* #5—*The Last Boy Scout.* #6—*Rush.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *The Hand That Rocks the Cradle.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Star Trek VI: The Undiscovered Country.* **EMBASSY 3**—*Father of the Bride.* **EMBASSY 4**—*My Girl.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Kuffs.* #2—*My Own Private Idaho.* #3—*The Fisher King.* #4—*Frankie & Johnny.* #5—*Black Robe.* #6—*Homicide.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beauty and the Beast.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Prince of Tides.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *The Fisher King.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Madame Bovary.* #2—*Madame Bovary.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Father of the Bride.* #2—*Father of the Bride.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Until the End of the World.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Naked Lunch.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Grand Canyon.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Let Him Have it.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *The Inner Circle.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Boyz N the Hood.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Cape Fear.* #2—*Kuffs.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Fried Green Tomatoes.* **CORONET**—*Hook.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Meeting Venus.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *The Hand That Rocks the Cradle.* **CINEMA II**—*Rush.* **CINEMA THIRD AVE.**—*Beauty and the Beast.*

61st Street and Above, East Side

58. YORK CINEMA—First Ave. at 61st St. (644-1111). #1—*29th Street.* #2—*Other People's Money.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*For the Boys.* #2—*For the Boys; American Tail: Fievel Goes West.* #3—*Naked Lunch.* #4—*Star Trek VI: The Undiscovered Country.* #5—*Star Trek VI: The Undiscovered Country.* #6—*My Girl.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Bugsy.* #2—*The Last Boy Scout.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *At Play in the Fields of the Lord.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Addams Family.* #2—*The Prince of Tides.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Station.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *JFK.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Star Trek VI: The Undiscovered Country*. Opening 1/17: *Juice.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Father of the Bride.* #2—*The Hand That Rocks the Cradle.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*The Addams Family.* #2—*The Last Boy Scout.* #3—*Bugsy.* #4—*Rush.* #5—*The Prince of Tides.* #6—*The Prince of Tides.* #7—*Hook.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Cape Fear.* #2—*Kuffs.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *JFK.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Grand Canyon.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Double Life of Véronique.* #2—*Rhapsody in August.* #3—*High Heels.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *The Prince of Tides.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Star Trek VI: The Undiscovered Country.* #2—*The Last Boy Scout.* #3—*The Hand That Rocks the Cradle.* #4—*Hook.* #5—*Bugsy.* #6—*The Addams Family*. Opening 1/17: *Juice.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Beauty and the Beast.* #2—*Cape Fear.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Father of the Bride.* #2—*Kuffs.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*The Addams Family.* #2—*The Last Boy Scout.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 1/11–2/2: "Long Live the New Flesh: A David Cronenberg Retrospective." 1/18: "Early Short Films." *Transfer* (1966); *From the Drain* (1967); *Stereo* (1969); *Crimes of the Future* (1970). 1/18, 19: *Long Live the New Flesh* (1986). 1/19: *They Came From Within* (1975) with a lecture by David Schwartz. 1/19: *Tourettes; Letter From Michelangelo; Jim Ritchie, Sculpture* (1971). 1/19: *Rabid* (1977).

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3.75; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Ring of Fire.* Featuring close-ups of the great circle of volcanoes and seismic activity that rings the Pacific Ocean. The film also looks at the people who coexist with these unpredictable forces of nature.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 1/15, 16: Essential Cinema: Harry Smith Lives! 1/15–26: *When Lithuania Ruled the World, Part III*, a special live performance event ($10). 1/17, 18: Video Works: Shelley Silver, a New York Premiere. 1/17, 19: Essential Cinema: Stan Brakhage. 1/18: Essential Cinema: Robert Breer. 1/18, 19: Essential Cinema: Robert Bresson.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. 1/16–19: "New Year, New Work." Premieres of recently completed independent media projects.

AUSTRIAN CULTURAL INSTITUTE—The Mark Goodson Theater, 2 Columbus Circle (759-5165). Free. 1/15: *Anima - Symphonie Fantastique* (1981), dir. Titus Leber.

BEACON THEATER—2724 Broadway at 188th St. (496-7070). $7.50. *At the Max* (1991). Through 2/2: A concert film of the Rolling Stone's 1989 Steel Wheels/Urban Jungle tour on an Imax giant screen with surround sound.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 1/4–2/29: "Luchino Visconti Retrospective." Including *Obssessione* (1942), *La Terra Trema* (1947), *Death in Venice* (1971), and *Bellissima* (1951). Italian cinema scholars and experts on Visconti's career from Italy and America will speak and lead discussions at the screenings.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (941-1298). $3. 1/7–30: A video installation by Jesse Rosser using projected video, monitors, and a blend of audio sources.

FILM SOCIETY OF LINCOLN CENTER—Walter Reade Theater, 165 W. 65th St. (875-5600). Through January 1992: "Great Beginnings: First Films by Great Directors." 1/14, 15: *In Which We Serve* (1942). 1/16, 17: *Blue Collar* (1978), dir. Paul Schrader. 1/17, 18: *Sanshiro Sugata* (1943), dir. Akira Kurosawa. "The Movie That Changed My Life." 1/14, 15: *The Premature Burial* (1962), dir. Roger Corman. Through January: "It Can't Happen Here: Films of the Great Depression." 1/14, 15: *Wild Boys of the Road* (1933). 1/16, 17: *One Third of a Nation* (1939). 1/17, 18: *Dead End* (1937), dir. William Wyler. 1/15, 17: *Faithless* (1932), dir. Harry Beaumont. 1/18–26: "Reemergence: Jewish Life in Eastern Europe." 1/18: *Memories of a River* (1989). 1/19, 20, 26: *The Mission of Raoul Wallenberg* (1990). 1/19, 20: *The Distant Journey* (1948). 1/20, 21: *Photographs (To Our Children)* (1990), dirs. Edit Koszegi, Sandor Simo, and Andras Suranyi. 1/20, 21, 26: *Daniel Takes a Train* (1983), dir. Sandor Pal. 1/21, 22, 26: *I Am Sitting on a Branch and I Am Fine* (1989), dir. Juraj Jakubisko. 1/21, 22: *Private History* (1976), dirs. Gabor Body and Peter Timar; *Interpretations of Dreams* (1991), dir. Andrei Kagdansky. Special January programs: 1/16: "Wynton and Pops: A Tribute to Louis Armstrong." 1/18: "Movies for Kids." Including *A Day With Sara*; *American Runaway; Ralph S. Mouse.*

GREATER PORT JEFFERSON ARTS COUNCIL—Theatre Three, 412 Main St., Port Jefferson. Free. "Viewing Japan: Films From the Past Decade." 1/20: *Song of the Exile* (1990), dir. Ann Hui.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 12/6–2/14/91: "Hiroshi Shimizu: A Retrospective." Showing 12/13–2/14 at the **Dag Hammerskjold Auditorium, United Nations, 42nd St. and Fisrt Ave.** Call 752-0824 for information.

JEWISH WOMEN'S RESOURCE CENTER FILM FESTIVAL—Council House, 9 East 69th St. (535-5900 ext. 10) 12/2–1/6: "The 1991–92 Annual Jewish women's Film Festival." Featuring films by and concerning Jewish women. 1/27: *I Love You Rosa* (1972), dir. Moshe Mizrahi.

THE KITCHEN—512 W. 19th St. (255-5793). $8. 1/6–2/14: *Human Attention/Regaining Control of Our Senses - Stage 1.* A video installation by Lawrence Andrews.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 1/14–18: "Stuart Davis and his Contemporaries." 1/21–25: "Royal Art of Benin From the Perls Collection." "Saturday Evening Films": Tickets are available one hour before each screening at the Uris Center information desk. Through January: "Jazz in Feature Films." Tuesday, Wednesday, and Thursday at 3:30: *A Sunday on La Grande Jatte - 1884.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 1/17–21: "Race and America." 1/17, 18: *Strange Victory* (1948), dir. Leo Hurwitz. 1/17, 18: "Whites on Black: Three Documentaries by White Filmmakers on American Blacks." 1/19, 20: "Two Documentaries by William Greaves." 1/19, 20: *King: A Filmed Record...Montgomery to Memphis* (1970), dir. Ely Landau. 1/21: *Native Land* (1942), dir. Leo Huritz. 1/17–23: "Lubitsch Centennial." 1/17, 19: *The Smiling Lieutenant* (1931). 1/17, 23: *Lady Windemere's Fan* (1925). 1/18, 21: *Madame Du Barry* (1919). 1/18, 21: *Die Austernprinzessin* (1919). 1/19, 20: *Trouble in Paradise* (1932). 1/20, 23: *Ninotchka* (1939). 1/16: What's Happening: *Chemical Valley* (1991). 1/16: "In Memoriam: Frank Capra:" *It Happened One Night* (1934); *Dirigible* (1931). 1/13: Video Viewpoints: *Video Works* by Marcel Odenbach.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 4/5/92: 'Jack Benny: The Radio and Television Work." Through 3/15/92: "Perspectives on the Collection: The Artist at Work." Through 3/15/92: "Perpectives on the Collection: From Stage and Screen." Through 4/5: Perspectives on the Collection: Witness to History." 1/14–2/2: "The 1992 New York World Television Festival."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Cinema #1: 1/14–19: *Architecture of Doom* (1989). 1/17–19: *Looney Tunes* (1991). 1/20–23: *Boyz N the Hood*

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(1991). Cinema #2: 1/3–9: *The Miracle* (1991). 1/3–16: *The Rapture* (1991). 1/17–30: *Life Is Sweet* (1991).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609/0619). 1/16: *Confrontation in Philadelphia* (1980), dir. Jane Mancini and Karen Pomer. 1/21: *Monty Python and the Holy Grail* (1975), dir. Terry Gilliam and Terry Jones.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 1/10–1/23: *The Golden Coach* (1952). 1/10–23: *Life on a String* (1991).

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 1/4–25: "Four by Greene." Four films based on the works of author Graham Greene. 1/18: *The Fallen Idol* (1948).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: 1/7–26: "From Object to Subject: Documents and Documentaries From the Women's Movement." 1/14, 15: *Growing Up Female* (1971); *Fifty Wonderful Years* (1973); *Nun and Deviant* (1976). 1/16: *Healthcaring: From Our End of the Speculum* (1976); *It Happens to Us* (1972); *Birth Film* (1972). 1/17, 18: *Nana, Mom and Me* (1974); *Ama l'uomo tuo (Always Love Your Man)* (1974); *Daughter-Rite* (1978). 1/19, 21: *The Emerging Woman* (1974); *Antonia: A Portrait of the Woman* (1974); *Union Maids* (1975). 1/21, 22: *Dyketactics* (1974); *The Amazon Festival* (1974–77).

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Hook.* #2—*The Last Boy Scout.* #3—*Bugsy.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Hook.* #2—*The Prince of Tides.* #3—*Beauty and the Beast.* #4—*Bugsy; Grand Canyon.* #5—*JFK.* #6—*Father of the Bride.* #7—*Kuffs.* #8—*The Last Boy Scout.* #9—*The Addams Family; Star Trek VI: The Undiscovered Country.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Beauty and the Beast.* #2—*The Prince of Tides.* #3—*The Last Boy Scout.* #4—*Hook.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Cape Fear; My Girl.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Last Boy Scout.* #2—*The Hand That Rocks the Cradle.* #3—*Beauty and the Beast.* #4—*The Addams Family.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*The Last Boy Scout; Cape Fear.* #2—*Bugsy.* #3—*The Hand That Rocks the Cradle.* #4—*Kuffs.* #5—*Rush.* #6—*The Last Boy Scout.* #7—*The Addams Family.* #8—*Beauty and the Beast.* #9—*Father of the Bride.* #10—*Hook.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Kuffs.* #2—*Beauty and the Beast.* #3—*Hook.* #4—*The Last Boy Scout.* #5—*My Girl.* #6—*Rush.* #7—*The Hand That Rocks the Cradle.* #8—*JFK.* #9—*Father of the Bride.* #10—*The Addams Family.* #11—*Bugsy.* #12—*The Prince of Tides.* #13—*Cape Fear.* #14—*Star Trek VI: The Undiscovered Country.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Prince of Tides.* #2—*The Hand That Rocks the Cradle.* #3—*Father of the Bride.* #4—*Grand Canyon.* #5—*Rush.* #6—*Cape Fear.* #7—*My Girl; American Tail: Fievel Goes West.* #8—*Hook.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Hand That Rocks the Cradle.* #2—*Bugsy.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Hook.* #2—*Bugsy.* #3—*The Prince of Tides.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Grand Canyon.* #2—*The Prince of Tides.* #3—*Beauty and the Beast.* #4—*JFK.* #5—*Father of the Bride.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*The Addams Family.* #2—*The Last Boy Scout.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Last Boy Scout.* #2—*JFK.* #3—*Bugsy.* #4—*Star Trek VI: The Undiscovered Country.* #5—*Kuffs.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Beauty and the Beast.* #2—*The Last Boy Scout.* #3—*Kuffs.* #4—*Cape Fear.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Hook.* #2—*JFK.* #3—*Grand Canyon.* #4—*The Last Boy Scout.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Beauty and the Beast.* #2—*Father of the Bride.* #3—*Cape Fear; American Tail: Fievel Goes West.* #4—*The Prince of Tides.* #5—*Bugsy.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Father of the Bride.* #2—*The Addams Family.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Hand That Rocks the Cradle.* #2—*The Addams Family.* #3—*Beauty and the Beast.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Bugsy.* #2—*The Last Boy Scout.* #3—*Hook.* #4—*The Prince of Tides.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Beauty and the Beast.* #2—*Kuffs.* #3—*Hook.* #4—*The Last Boy Scout.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Father of the Bride.* #2—*Prince of Tides.* #3—*Hook.* #4—*Last Boy Scout.* #5—*Bugsy.* #6—*Addams Family.* #7—*Star Trek VI: The Undiscovered Country.* #8—*JFK.* #9—*Grand Canyon.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Bugsy.* #2—*The Hand That Rocks the Cradle.* #3—*Hook; Beauty and the Beast.* #4—*Father of the Bride; Kuffs.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Hook.* #2—*The Last Boy Scout.* #3—*The Hand That Rocks the Cradle.* #4—Through 1/16: *Beauty and the Beast.* Beg. 1/17: *Juice.* #5—Through 1/16: *The Addams Family.* Beg. 1/17: *Freejack.*

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—Through 1/16: *Father of the Bride.* Beg. 1/17: *Juice.* #2—*Hook.* #3—*The Prince of Tides.* #4—*The Hand That Rocks the Cradle.* #5—*The Last Boy Scout.* #6—*Kuffs.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*JFK.* #2—*Beauty and the Beast.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Prince of Tides.* #2—*Father of the Bride.* #3—*Cape Fear; My Girl.* #4—*Grand Canyon.*

303. CORONA—PLAZA—(639-7722). #1—*The Last Boy Scout.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Grand Canyon.* #2—*Hook.* #3—*The Prince of Tides.* #4—*The Addams Family.* #5—*Bugsy.* #6—*The Addams Family.* #7—*Star Trek VI: The Undiscovered Country.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Hand That Rocks the Cradle.* #2—*The Addams Family.* #3—*Star Trek VI: The Undiscovered Country.* #4—*Kuffs.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*JFK.* #2—*Father of the Bride.* #3—*The Prince of Tides.* #4—*The Hand That Rocks the Cradle.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Hook.* #2—*Bugsy.* #3—*Rush.* #4—Through 1/16: *The Last Boy Scout.* Beg. 1/17: *Juice.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Father of the Bride.* #2—*The Prince of Tides.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*My Girl; Beauty and the Beast.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*The Last Boy Scout.* #2—*Naked Lunch.* #3—*The Prince of Tides.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Grand Canyon.* #2—*JFK.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Father of the Bride.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Bugsy.* #2—Through 1/16: *Cape Fear.* Beg. 1/17: *Freejack.* #3—*Hook.* #4—*Rush.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Father of the Bride.* #2—*Bugsy.* #3—*The Last Boy Scout.* #4—*The Hand That Rocks the Cradle.* #5—*Kuffs.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Cape Fear.* #2—*The Addams Family.* #3—*My Girl.* #4—*Star Trek VI: The Undiscovered Country.* #5—*The Prince of Tides.* #6—*Hook.* #7—*Grand Canyon; Rush.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Hook.* #2—*Beauty and the Beast.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 1/16: *The Last Boy Scout.* Beg. 1/17: *Juice.* #2—Through 1/16: *Bugsy.* Beg. 1/17: *Freejack.* #3—*The Hand That Rocks the Cradle.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Hook.* #2—*JFK.* #3—*The Prince of Tides.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Addams Family.* #2—*Grand Canyon.* #3—*The Last Boy Scout.* #4—*Kuffs.* #5—*Bugsy.* #6—*Beauty and the Beast.* #7—*My Girl.*

320. REGO PARK—DRAKE—(457-4002). *American Tail: Fievel Goes West; For the Boys; Black Robe.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*The Addams Family.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Hand That Rocks the Cradle.* #2—*Father of the Bride.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Father of the Bride.* #2—*Beauty and the Beast.*

401. NEW DORP—HYLAN—(351-6601). #1—*The Hand That Rocks the Cradle.* #2—*Bugsy; American Tail: Fievel Goes West.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—Through 1/16: *My Girl; Cape Fear.* Beg. 1/17: *Freejack.* #2—*Hook.* #3—*Star Trek VI: The Undiscovered Country.* #4—*The Last Boy Scout.* #5—*Father of the Bride.* #6—*Beauty and the Beast.* #7—*The Addams Family.* #8—*JFK.* #9—*Grand Canyon.* #10—*The Prince of Tides.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Hook.* #2—*Bugsy.*

501. BELLMORE—MOVIES—(783-7200). *Father of the Bride.*

502. BETHPAGE—MID-ISLAND—(796-7500). *The Prince of Tides.*

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503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Grand Canyon*. #2—*Kuffs*. #3—*The Prince of Tides*. #4—*JFK*. #5—*The Last Boy Scout*. #6—*My Girl; Cape Fear*.

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Father of the Bride*. #2—*Beauty and the Beast*. #3—*Bugsy*. #4—*The Hand That Rocks the Cradle*.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Prince of Tides*. #2—*Grand Canyon*. #3—*JFK*. #4—*Hook*. #5—*The Addams Family*. #6—*Beauty and the Beast*. #7—*Bugsy*. #8—*Star Trek VI: The Undiscovered Country*.

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Beauty and the Beast*. #2—*Cape Fear; American Tail: Fievel Goes West*. #3—*Father of the Bride*. #4—*For the Boys; My Girl*. #5—*JFK*. #6—*Bugsy*.

507. GREAT NECK—SQUIRE—(466-2020). #1—*My Girl; Cape Fear*. #2—*Hook*. #3—Through 1/16: *The Last Boy Scout*. Beg. 1/17: *Freejack*.

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Grand Canyon*. #2—*Beauty and the Beast*.

510. LAWRENCE—LAWRENCE—(371-0203). #1—*The Last Boy Scout*. #2—*Kuffs*. #3—*American Tail: Fievel Goes West; Cape Fear*.

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Father of the Bride*. #2—*Bugsy*. #3—*The Addams Family*. #4—*Star Trek VI: The Undiscovered Country*. #5—*Hook*. #6—*Beauty and the Beast*.

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Hand That Rocks the Cradle*. #2—*The Prince of Tides*.

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Grand Canyon*. #2—*Naked Lunch*. #3—*Bugsy*. #4—*Hook*. #5—*The Last Boy Scout*. #6—*Star Trek VI: The Undiscovered Country*.

515. MALVERNE—TWIN—(599-6966). #1—*For the Boys*. #2—*My Girl*.

516. MANHASSET—MANHASSET—(627-7887). #1—*Naked Lunch*. #2—*Bugsy*. #3—*The Addams Family*.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Grand Canyon*. #2—*Kuffs*. #3—*The Prince of Tides*. #4—*Hook*. #5—*Father of the Bride*. #6—*The Addams Family*. #7—Through 1/16: *Star Trek VI: The Undiscovered Country*. Beg. 1/17: *Rush*. #8—*JFK*. #9—Through 1/16: *My Girl; The Last Boy Scout*. Beg. 1/17: *Freejack*.

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Hand That Rocks the Cradle*. #2—*The Prince of Tides*.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*The Prince of Tides*. #2—*The Last Boy Scout*.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*My Girl*. #2—*For the Boys; Black Robe*.

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Kuffs*. #2—*Rush*. #3—*My Girl*. #4—*Star Trek VI: The Undiscovered Country*. #5—*Beauty and the Beast*. #6—*Black Robe; American Tail: Fievel Goes West*. #7—*JFK*.

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Grand Canyon*. #2—*The Hand That Rocks the Cradle*. #3—*Hook*. #4—*The Last Boy Scout*. #5—*The Prince of Tides*. #6—*Father of the Bride*.

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*The Hand That Rocks the Cradle*. #2—*Beauty and the Beast*. #3—*The Prince of Tides*. #4—*The Addams Family*. #5—*JFK*.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Rush*. #2—*Father of the Bride*.

526. ROSLYN—ROSLYN—(621-8488). #1—*The Prince of Tides*. #2—*Grand Canyon*.

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*The Prince of Tides*. #2—*JFK*. #3—*Rush*.

528. SYOSSET—UA CINEMA 150—(364-0700). *Hook*.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Bugsy*. #2—*The Hand That Rocks the Cradle*. #3—*Father of the Bride*. #4—*Hook*. #5—*Kuffs*. #6—*Star Trek VI*. #7—*Beauty and the Beast*. #8—*Cape Fear*. #9—*Strictly Business*. #10—*The Last Boy Scout*. #11—*American Tail: Fievel Goes West; The Last Boy Scout*. #12—*Rush; My Girl*. #13—*The Addams Family*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 1/16: *Rush*. Beg. 1/17: *Freejack*. #2—Through 1/16: *The Last Boy Scout*. Beg. 1/17: *Juice*. #3—*Kuffs*.

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Prince of Tides*. #2—*For the Boys*. #3—*JFK*. #4—*The Prince of Tides*. #5—*Grand Canyon*. #6—*JFK*.

534. WESTBURY—WESTBURY—(333-1911). #1—Through 1/16: *The Addams Family*. Beg. 1/17: *Juice*. #2—*The Station*.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*The Prince of Tides*. #2—*Hook*. #3—*Bugsy*.

601. BABYLON—SOUTH BAY—(587-7676). #1—*Grand Canyon*. #2—*The Hand That Rocks the Cradle; Kuffs*. #3—*Father of the Bride; Beauty and the Beast*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*JFK*. #2—*Star Trek VI: The Undiscovered Country*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Naked Lunch*. #2—*American Tail: Fievel Goes West; Star Trek VI: The Undiscovered Country*. #3—*JFK*. #4—*Father of the Bride*. #5—*The Last Boy Scout*. #6—*The Hand That Rocks the Cradle*. #7—*The Prince of Tides*. #8—*My Girl; Cape Fear*. #9—*Kuffs*. #10—*Grand Canyon*. #11—*Bugsy; The Addams Family*. #12—*Rush; Beauty and the Beast; Hook*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*Beauty and the Beast*. #2—*JFK*. #3—*My Girl*. #4—*Hook*. #5—*Rush*. #6—*The Hand That Rocks the Cradle*. #7—*Father of the Bride*. #8—*The Addams Family*. #9—*American Tail: Fievel Goes West; Cape Fear*. #10—*Star Trek VI: The Undiscovered Country*. #11—*Grand Canyon; The Last Boy Scout*. #12—*Kuffs; The Prince of Tides; Bugsy*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Grand Canyon*. #2—*Kuffs*. #3—*The Hand That Rocks the Cradle*. #4—*Father of the Bride*. #5—*The Prince of Tides*. #6—*JFK*. #7—*Bugsy*. #8—*Hook*. #9—Through 1/16: *The Addams Family*. Beg. 1/17: *Juice*. #10—Through 1/16: *Cape Fear; The Last Boy Scout*. Beg. 1/17: *Freejack*.

611. CORAM—PINE—(698-6442). #1—*Father of the Bride*. #2—*Hook*. #3—*The Hand That Rocks the Cradle*. #4—*Beauty and the Beast*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Grand Canyon*. #2—*The Prince of Tides*. #3—*Hook*. #4—*JFK*. #5—*Bugsy*.

613. ELWOOD—ELWOOD—(499-7800). #1—*Father of the Bride*. #2—*Beauty and the Beast*.

616. HUNTINGTON—SHORE—(421-5200). #1—*Grand Canyon*. #2—*The Prince of Tides*. #3—*Hook*. #4—*JFK*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Addams Family*.

618. ISLIP—ISLIP—(581-5200). #1—*The Hand That Rocks the Cradle*. #2—*American Tail: Fievel Goes West; Cape Fear*. #3—*Bugsy*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*American Tail: Fievel Goes West; Cape Fear*. #2—*The Prince of Tides*. #3—*Kuffs*. #4—*Beauty and the Beast*.

620. LINDENHURST—LINDENHURST—(957-5400). Through 1/16: *Little Man Tate*. Beg. 1/17: *Curly Sue*.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Hook*. #2—*Bugsy*. #3—*Father of the Bride*. #4—*The Prince of Tides*. #5—*Beauty and the Beast*. #6—*The Last Boy Scout*. #7—*Kuffs*. #8—*Cape Fear; American Tail: Fievel Goes West*.

623. NORTHPORT—NORTHPORT—(261-8600). Through 1/16: *Little Man Tate*. Beg. 1/17: *Curly Sue*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Grand Canyon*. #2—*Kuffs*. #3—*Rush*. #4—*Father of the Bride*. #5—*Bugsy*. #6—*The Prince of Tides*. #7—*Hook*. #8—*Beauty and the Beast*. #9—*JFK*. #10—*The Last Boy Scout*. #11—Through 1/16: *Star Trek VI: The Undiscovered Country*. Beg. 1/17: *Juice*. #12—*The Addams Family*. #13—Through 1/16: *My Girl; Cape Fear*. Beg. 1/17: *Freejack*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*JFK*. #2—*The Prince of Tides*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *My Own Private Idaho*.

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Hook*. #2—*Star Trek VI: The Undiscovered Country*. #3—*The Prince of Tides*.

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 1/16: *Little Man Tate*. Beg. 1/17: *Curly Sue*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Through 1/16: *Naked Lunch*. Beg. 1/17: *Freejack*. #2—*Beauty and the Beast*. #3—*Father of the Bride*. #4—*Kuffs*. #5—Through 1/16: *The Addams Family*. Beg. 1/17: *Juice*.

635. STONY BROOK—LOEWS—(751-2300). #1—*The Hand That Rocks the Cradle*. #2—*Hook*. #3—*Father of the Bride*.

636. WEST ISLIP—TWIN—(669-2626). #1—*Beauty and the Beast*. #2—*Father of the Bride*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Hand That Rocks the Cradle*. #2—*Rush*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 1/16: *Bugsy*. Beg. 1/17: *Naked Lunch*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*JFK*. #2—*Father of the Bride*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*JFK*. #2—*Bugsy*. #3—*My Girl*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*The Prince of Tides*. #2—*Father of the Bride*.

704. HARRISON—CINEMA—(835-9800). *The Addams Family*.

705. HARTSDALE—CINEMA—(428-2200). #1—*Hook*. #2—*Rush*. #3—*JFK*. #4—*Grand Canyon*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Hand That Rocks the Cradle*. #2—*Beauty and the Beast*. #3—*Grand Canyon*. #4—*Star Trek VI: The Undiscovered Country*. #5—*Bugsy*. #6—*The Last Boy Scout*. #7—*JFK*. #8—*The Prince of Tides*. #9—*Hook*. #10—*Father of the Bride*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *JFK*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*The Prince of Tides*. #2—*Hook*. #3—*Bugsy*. #4—*Grand Canyon*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Hand That Rocks the Cradle*. #2—*Hook*. #3—*The Prince of Tides*. #4—*Bugsy; Kuffs*. #5—*Grand Canyon*.

714. PEEKSKILL—BEACH—(737-6262). #1—*The Last Boy Scout*. #2—*JFK*. #3—*Hook*. #4—*Father of the Bride*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Beauty and the Beast*. #2—*Star Trek VI: The Undiscovered Country*. #3—*The Addams Family*. #4—*The Hand That Rocks the Cradle*.

716. PELHAM—PICTURE HOUSE—(738-3160). *My Girl; Cape Fear*.

718. RYE—RYE RIDGE—(939-8177). #1—*Father of the Bride*. #2—*Beauty and the Beast*.

719. SCARSDALE—FINE ARTS—(723-6699). *The Double Life of Véronique*.

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722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Star Trek VI: The Undiscovered Country*. #2—*Father of the Bride*. #3—*The Hand That Rocks the Cradle*. #4—*Beauty and the Beast*.

723. YONKERS—MOVIELAND—(793-0002). #1—*Hook*. #2—*The Prince of Tides*. #3—*The Last Boy Scout*. #4—*Grand Canyon*. #5—Through 1/16: *Cape Fear*. Beg. 1/17: *Freejack*. #6—Through 1/16: *The Addams Family*. Beg. 1/17: *Juice*.

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*The Prince of Tides*. #2—*JFK*. #3—*Hook*. #4—*Grand Canyon*. #5—*Bugsy*. #6—Through 1/16: *My Girl; Cape Fear*. Beg. 1/17: *Freejack*. #7—*The Last Boy Scout*.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Rush*. #2—*Cape Fear; My Girl*. #3—*The Last Boy Scout*. #4—*Beauty and the Beast*. #5—*The Hand That Rocks the Cradle*.

755. NEW CITY—CINEMA 6—(634-5100). #1—*The Hand That Rocks the Cradle*. #2—*Father of the Bride*. #3—*The Prince of Tides*. #4—*Hook*. #5—*Cape Fear*. #6—*Beauty and the Beast; My Girl*.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*JFK*. #2—*Bugsy*.

757. NYACK—CINEMA EAST—(358-6631). *JFK*.

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Grand Canyon*. #2—*Hook*.

760. PEARL RIVER—PEARL RIVER—(735-6500). *Father of the Bride*.

762. SPRING VALLEY—PIX—(425-1132). #1—*The Hand That Rocks the Cradle*. #2—*Beauty and the Beast*.

764. LAFAYETTE—(357-6030). *The Prince of Tides*.

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Cape Fear*. #2—*Hook*.

801. DANBURY—CROWN CINE—(743-2200). #1—*The Prince of Tides*. #2—*Grand Canyon*. #3—*Bugsy*.

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Father of the Bride*. #2—*JFK*.

803. DANBURY—CROWN PALACE—(748-7496). #1—*Star Trek VI: The Undiscovered Country*. #2—*The Hand That Rocks the Cradle*. #3—*Beauty and the Beast*.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Father of the Bride*. #2—*Kuffs*.

807. GREENWICH—CINEMA—(869-6030). #1—*Bugsy*. #2—*Cape Fear; An American Tail: Fievel Goes West*.

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*Star Trek VI: The Undiscovered Country*. #2—*JFK*. #3—*The Prince of Tides*.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Hook*. #2—*The Prince of Tides*.

810. NORWALK—CINEMA—(838-4504). #1—*Star Trek VI*. #2—*The Hand That Rocks the Cradle*.

813. SOUTH NORWALK—SONO—(866-9202). 1/14-20: *The Rapture* (1991). 1/17-19: *The Wages of Fear* (1953). 1/21-23: *Homicide* (1991).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Beauty and the Beast*. #2—*The Last Boy Scout*.

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*Father of the Bride*. #2—*The Addams Family*. #3—*Grand Canyon*.

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Hook*. #2—*The Hand That Rocks the Cradle*.

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*The Last Boy Scout*. #2—*Star Trek VI: The Undiscovered Country*. #3—*Beauty and the Beast*. #4—*Kuffs*. #5—*Hook*. #6—*Bugsy*.

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*Father of the Bride*. #2—*The Last Boy Scout*. #3—*The Addams Family*.

820. WESTPORT—FINE ARTS—(227-3324). #1—*The Addams Family*. #2—*The Prince of Tides*. #3—*JFK*. #4—*Bugsy*.

821. WESTPORT—POST—(227-0500). *Hook*.

822. WILTON—CINEMA—(762-5678). *Beauty and the Beast*.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*The Prince of Tides*. #2—*Hook*. #3—*The Last Boy Scout*. #4—*The Addams Family*. #5—*Kuffs; Cape Fear*.

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*Kuffs*. #2—*The Hand That Rocks the Cradle*. #3—*Hook*. #4—*Beauty and the Beast*.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Hook*. #2—*Bugsy*. #3—*Star Trek VI: The Undiscovered Country*. #4—*Father of the Bride*. #5—*The Prince of Tides*. #6—*Cape Fear*. #7—*Beauty and the Beast*. #8—*Grand Canyon*. #9—*The Last Boy Scout*.

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Grand Canyon*. #2—*Fahter of the Bride*. #3—*The Prince of Tides*. #4—*Bugsy*. #5—*Star Trek VI: The Undiscovered Country*. #6—*Beauty and the Beast*. #7—*JFK*. #8—*Rush*.

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*My Girl; Cape Fear*. #2—*The Hand That Rocks the Cradle*. #3—*The Addams Family*. #4—*The Last Boy Scout*. #5—*Kuffs*. #6—*Hook*.

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Cape Fear*. #2—*The Addams Family*. #3—*Star Trek VI: The Undiscovered Country*.

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Cape Fear; Star Trek VI: The Undiscovered Country*. #2—*My Girl; The Last Boy Scout; The Addams Family*.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Kuffs*.

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Last Boy Scout*. #2—*Hook*.

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*The Last Boy Scout*. #2—*Star Trek VI: The Undiscovered Country*. #3—*Grand Canyon*. #4—*My Girl*. #5—*The Addams Family; Beauty and the Beast*.

913. NUTLEY—FRANKLIN TRIPLEX—(667-1777). #1—*The Prince of Tides*. #2—*Father of the Bride*. #3—*The Hand That Rocks the Cradle*.

916. MILLBURN—MILLBURN—(376-0800). #1—*Grand Canyon*. #2—*Bugsy*.

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*The Hand That Rocks the Cradle*. #2—*Father of the Bride*. #3—*Bugsy*.

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Cape Fear; The Addams Family*. #2—*Rush; Beauty and the Beast*.

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Beauty and the Beast*. #2—*Kuffs*. #3—*The Addams Family*. #4—*Grand Canyon*. #5—*Cape Fear*. #6—*The Last Boy Scout*. #7—*Hook*. #8—*The Hand That Rocks the Cradle*. #9—*Father of the Bride*. #10—*Rush*. #11—*The Last Boy Scout*. #12—*Bugsy*.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*JFK*. #2—*The Prince of Tides*. #3—*Hook*.

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*The Prince of Tides*. #2—*JFK*. #3—*Hook*.

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Beauty and the Beast*.

931. CRANFORD—CRANFORD—(276-9120). #1—*American Tail: Fievel Goes West; Cape Fear*. #2—*Bugsy*.

932. ELIZABETH—ELMORA—(352-3483). *Kuffs*.

933. LINDEN—LINDEN FIVE—(925-9787). #1—*The Prince of Tides*. #2—*Hook*. #3—*Father of the Bride*. #4—*The Last Boy Scout*. #5—*Cape Fear*.

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*The Hand That Rocks the Cradle*. #2—*The Addams Family*. #3—*Beauty and the Beast*. #4—*The Last Boy Scout*. #5—*Hook*.

936. UNION—UNION—(686-4373). #1—*The Addams Family*. #2—*The Prince of Tides*.

937. WESTFIELD—RIALTO—(232-1288). #1—*The Prince of Tides*. #2—*Hook*. #3—*Grand Canyon*.

938. WESTFIELD—TWIN—(654-4720). #1—*Beauty and the Beast*. #2—*Father of the Bride*.

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Bugsy*. #2—*Father of the Bride*. #3—*Hook*. #4—*The Addams Family*. #5—*Kuffs*.

951. CLOSTER—CLOSTER—(768-8800). *The Hand That Rocks the Cradle*.

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Bugsy*. #2—*Star Trek VI*. #3—*Kuffs*. #4—*Hook*.

953. EMERSON—QUAD—(261-1000). #1—*Grand Canyon*. #2—*The Hand That Rocks the Cradle*. #3—*Cape Fear*. #4—*The Addams Family; My Girl*.

956. FORT LEE—LINWOOD—(944-6900). #1—*JFK*. #2—*The Prince of Tides*.

959. PARAMUS—CINEMA 35—(845-5070). *For the Boys*.

960. PARAMUS—BERGEN MALL—(845-4449). *Cape Fear*.

961. PARAMUS—ROUTE 4—(487-7909). #1—*The Hand That Rocks the Cradle*. #2—*Star Trek VI*. #3—*The Addams Family*. #4—*Star Trek VI*. #5—*Rush*. #6—*JFK*. #7—*The Prince of Tides*. #8—*Bugsy; Grand Canyon*. #9—*Beauty and the Beast; Hook*.

962. PARAMUS—ROUTE 17—(843-3830). #1—*Father of the Bride*. #2—*Kuffs*. #3—*The Last Boy Scout*.

963. RAMSEY—RAMSEY CINEMA—(825-2090). #1—*Beauty and the Beast*.

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Father of the Bride*. #2—*The Hand That Rocks the Cradle*.

965. RIDGEFIELD—PARK 10—(440-6661). #1—*The Last Boy Scout*. #2—*JFK*. #3—*The Prince of Tides*. #4—*Bugsy*. #5—*Father of the Bride*. #6—*The Hand That Rocks the Cradle*. #7—*Hook*. #8—*Kuffs*. #9—*Grand Canyon*. #10—*Star Trek VI; Beauty and the Beast; Rush*.

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*American Tail: Fievel Goes West; For the Boys*.

967. RIDGEWOOD—WARNER—(444-1234). #1—*Grand Canyon*. #2—*The Prince of Tides*. #3—*The Addams Family*. #4—*Star Trek VI*.

969. TEANECK—MOVIE CITY—(836-3334). #1—*Father of the Bride*. #2—*Kuffs*. #3—*The Last Boy Scout*.

970. TENAFLY—CINEMA 4—(871-8889). #1—*The Prince of Tides*. #2—*Grand Canyon*. #3—*Beauty and the Beast*. #4—*JFK*.

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Father of the Bride; Bugsy*. #2—*Beauty and the Beast*.

972. WESTWOOD—PASCACK—(664-3200). #1—*Hook*. #2—*The Prince of Tides*. #3—Through 1/16: *The Prince of Tides*. Beg. 1/17: *Freejack*. #4—*JFK*.

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New York MAGAZINE

BRIEF
MOVIE
REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

★ **THE ADDAMS FAMILY**—(1 hr. 42 min.; 1991) The plot is ramshackle at best—Uncle Fester comes back, but is it really Uncle Fester?—yet this gentle graveyard comedy, directed by cinematographer Barry Sonnenfeld, moves confidently from one silky joke to the next. Sonnenfeld and writers Caroline Thompson and Larry Wilson have captured the deadpan ghoulish chic of Charles Addams's great cartoon creation. As Gomez Addams, Raul Julia does his south-of-the-border bravura charm to rotting perfection, and as Morticia, Anjelica Huston, all sharp angles and drooping erotic languor, gives perhaps the most consistently ironic performance since Marlene Dietrich took off her furs. (12/2/91) PG-13. **5, 18, 32, 62, 67, 85, 91, 157, 158, 160, 208, 215, 216, 219, 222, 304, 305, 315, 319, 321, 505, 512, 516, 517, 524, 530, 534, 606, 608, 610, 617, 625, 634, 704, 715, 723, 816, 819, 820, 900, 905, 906, 908, 912, 918, 919, 934, 936, 950, 953, 961, 967**

AN AMERICAN TAIL: FIEVEL GOES WEST—(1 hr. 36 min.; 1991) Go West, young mouse. Fievel Mousekewitz puts on his spurs to tame the wild, wild West. An animated film with the voices of Jimmy Stewart, Dom DeLuise, John Cleese, and Amy Irving. G. **59, 152, 200, 214, 320, 506, 510, 522, 530, 606, 608, 618, 619, 621, 807, 931, 966**

ANTONIA & JANE—(1 hr. 17 min.; 1991) The third feature made by the young English director Beeban Kidron is no more than moderately entertaining, but the 30-year-old Kidron, whose work bears a strong resemblance to Woody Allen's, has some talent, and she may find her style later on. The film is a comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy Antonia (Saskia Reeves), a beauty with seemingly everything going for her. The two women meet only once a year—for lunch—yet each is supposed to be obsessed with the other, and their lives are seen in parallel as a series of endless mishaps. The movie is open-ended and playful, but some of Kidron's vignettes are rather limp and underdone. (10/28/91) NR. **10**

AT PLAY IN THE FIELDS OF THE LORD—(3 hrs. 5 min.; 1991) Hector Babenco has preserved the moral intelligence of Peter Matthiessen's 1965 novel but lost much of its adventure-story kick. Aidan Quinn is Martin Quarrier, a nerdy evangelist sent to convert an Amazonian tribe, the Niaruna; yet the Niaruna are also being invaded by another sort of savior: Lewis Moon (Tom Berenger), a half-Cheyenne mercenary pilot who joins the tribe in hopes of protecting it from land-grabbing whites. As missionaries woo Indians and battle one another—John Lithgow has an amusingly creepy turn as a righteous evangelist—Babenco undercuts our routine distinctions between white and Indian, Christian and heathen, Protestant and Catholic, civilized and savage. He also undercuts some of the actors, though he wins Daryl Hannah's best work in years as Leslie's open-minded and emotionally hungry missionary wife. Quinn gives an engrossing, superbly tormented performance—his choked line readings recall the best of Montgomery Clift—and we're ready to follow him as he works through Martin's wrenching spiritual transformation. Though Babenco sometimes grows ploddingly romantic about the sphinxlike Indians, his movie has emotional force. (Powers, 12/9/91) R. **20, 61**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale—perhaps the most moving and morally beautiful of the love fables for children. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. The Beast, for instance, lacks fantasy—he's just a big guy, moderately ugly, with a couple of long incisors—and the songs by Alan Menken (music) and the late Howard Ashman (lyrics) have the familiar, soothing sound of fifties Broadway. Within its utilitarian limits, the movie is lively and well told, though the cynical will note that the heroine, Belle, has been made politically correct—she loves to read and rejects the advances of a handsome, overmuscled El Narcisso who wants to have six sons with her. As in *The Little Mermaid*, the subsidiary characters—the nattering candles and clocks and pieces of crockery—are a lot more fun than the hero and heroine. (11/25/91) G. **10, 20, 40, 55, 87, 152, 155, 157, 158, 160, 206, 211, 214, 216, 218, 220, 222, 301, 309, 316, 319, 400, 406, 504, 505, 506, 509, 512, 522, 524, 530, 601, 606, 608, 611, 613, 619, 621, 625, 634, 636, 706, 715, 718, 722, 753, 755, 762, 803, 815, 818, 822, 901, 902, 904, 912, 918, 919, 930, 934, 938, 961, 963, 965, 970, 971**

BLACK ROBE—(1 hr. 40 min.; 1991) In 1634, a Jesuit priest and his apprentice journeyed through the frontier of "New France" to a newly built mission, trading with American Indians in return for safe passage. Their true story in sweeping epic form. Dir. by Bruce Beresford. R. **3, 38, 320, 521, 522**

★ **BUGSY**—(2 hrs. 18 min.; 1991) Suave, romantic, witty. After years of dodging, hedging, and dithering, Warren Beatty plays Benjamin Siegel, the Mafia murderer, dandy, and "sportsman" who founded Las Vegas—a visionary goon who worked on his diction and manners and who hated his buggy nickname—and he gives a complex and rousing performance. Nattily dressed, tanned, a culture lover, Ben (as he liked to be called) enters a room, races around his opponents, surrounding, one-upping, intimidating. He is genial, a jokester, but his act is a mix of hustle and menace, and there's murder in his soul. Bugsy falls for Virginia Hill (Annette Bening), a minor starlet and a blunt, critical, and demanding woman, and together, with Mafia money, they build the first big casino in the desert town of Las Vegas. The script, by James Toback, is audacious, at times hilarious; the direction, by Barry Levinson, slightly hyper but with a tragic undertow, is often masterly. With superb performances by Ben Kingsley (as Meyer Lansky) and Harvey Keitel (as Mickey Cohen). (12/16/91) R. **9, 19, 26, 33, 60, 67, 85, 150, 152, 158, 160, 203, 204, 210, 214, 217, 219, 220, 304, 307, 313, 314, 317, 319, 401, 500, 504, 505, 506, 512, 514, 516, 530, 600, 606, 608, 610, 612, 618, 621, 625, 639, 702, 706, 708, 709, 724, 756, 801, 807, 818, 820, 902, 904, 916, 917, 919, 931, 950, 952, 961, 965, 971**

CAPE FEAR—(2 hrs. 17 min. 1991) Martin Scorsese's jangled new version of the classic 1962 thriller is too jumpy to be much fun. Nick Nolte takes the old Gregory Peck role—the head of a family in a small southern town under siege from a psychotic ex-con (Robert De Niro in the Robert Mitchum role). In the original, chaos and evil were out there—something to be warded off. Now chaos is inside the family, too—in the mixed emotions of Nolte's unfulfilled wife (Jessica Lange) and unhappy daughter (Juliette Lewis). De Niro, in long, inky hair, and sporting a malicious little smile, seems to be made up of genius-homicidal maniacs from many old movies; he has so many attributes that he's hardly credible as a human being. He has one great scene, though—when he talks softly and feelingly to the teenager, who almost trusts him. For the rest, Scorsese has added psychological resonance to pulp material, and rather than deepening it he's just made it unpleasant. The camera runs in and out; the cutting throws us around the room; the actors look as if their heads are being squeezed in a winepress. Written by Wesley Strick, who adapted the old James R. Webb screenplay, which, in turn, was based on a novel by John D. Macdonald. With Joe Don Baker, Fred Thompson, and, in bit roles, Peck and Mitchum. (11/25/91) R. **12, 19, 31, 52, 68, 87, 156, 158, 160, 200, 211, 214, 302, 313, 315, 406, 503, 506, 507, 510, 530, 606, 608, 610, 618, 619, 621, 625, 716, 723, 724, 753, 755, 800, 807, 900, 902, 906, 908, 918, 919, 931, 933, 953, 960**

CITY OF HOPE—(2 hrs. 9 min.; 1991) John Sayles, the novelist who has written and directed five independently produced movies, appeared in his recent projects to be developing an alarming penchant for draining the life out of interesting subjects. But he's done the opposite this time, pumping up his characters, filling them with tempestuous emotions, while himself displaying a heavy charge of despair. *City of Hope* is about urban rot, yet for all its serious demeanor, it's a kind of slapdash, TV-movie project, a big canvas in which most of the ideas seem generalized and second-hand. We're in "Hudson City," a decrepit postindustrial metropolis that is ruled by a corrupt white mayor and filled with such types as an Italian-American building contractor in league with the Mafia, violent black teenagers, and black politicians bullied by ethnic-chauvinist opportunists. We're in hell—contemporary urban America. Virtually everyone is compromised, torn, unclean. (10/28/91) R. **14**

DAUGHTERS OF THE DUST—(1 hr. 53 min.; 1991) Julie Dash's debut feature follows the women of a Gullah family (descendants of West African slaves) as they migrate from the Sea Islands off the South Carolina/Georgia coast to the North. NR. **1**

★ **THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski; it's so cryptic that even admirers leave the theater shaking their heads, not unhappy but slightly baffled. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of alone-ness; we believe somebody's out there who feels just as we feel, or we sense another self, a watcher, who's somehow following our every move. Kieslowski takes these feelings very seriously, conjuring an Other World beyond ordinary human experience, and attuning himself to the inscrutable workings of human destiny. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. She's a great and beguiling presence, and Kieslowski's camera views her rapturously—even as the rest of his movie is gazing with respect at the world's appalling, exhilarating, ineffable strangeness. Terse as a Western, romantic as an opera, this is a movie about the unsolved mystery of life that isn't afraid to be mysterious. (Powers, 11/18/91) R. **81, 719**

★**EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. If anatomy is destiny, circumcision, in the twentieth century, is predestination. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. The essential humanist meaning—a man can be altered and remolded only so far—comes through without sanctimony or cynicism. A French-German co-production. (7/15/91) R. **14**

FATHER OF THE BRIDE—(1 hr. 41 min.; 1991) A remake of the old Spencer Tracy–Elizabeth Taylor comedy about a dad who won't let go of his daughter, and pretty much a miss. Steve Martin, who is really too young for this sort of thing, appears in the Tracy role as George Banks and practically swallows his tongue when he hears that young Annie (Kimberly Williams), 22, is heading to the altar. His eyes roll back, his lips lock around his teeth, and he seems to swoon in his chair. Charles Shyer, directing for the first time, must have encouraged Martin to be as broad as possible, and we kept wondering what the hippest comic in the movies was doing in material this square. Incest would perhaps be a better solution to George's problems than all this overwrought humiliation. Diane Keaton plays George's wife and is given nothing to do but grin at his discomfort. Martin Short, his hair teased, wrestling with an indecipherable Hungaro-Litho-Slovak accent, is funny for a while as a fussy wedding coordinator, but Short is forced to draw too much on his powers of caraicature. (1/13/92) PG. **10, 21, 36, 44, 44, 66, 89, 152, 158, 160, 200, 206, 214, 215, 219, 220, 300, 302, 306, 308, 312, 314, 322, 400, 406, 501, 504, 506, 512, 517, 523, 524, 530, 601, 606, 608, 610, 611, 613, 621, 625, 634, 635, 636, 700, 703, 706, 714, 718, 722, 755, 760, 802, 805, 816, 819, 902, 904, 913, 917, 919, 933, 938, 950, 962, 964, 965, 969, 971**

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. It's Gilliam's usual antic moods mixed with the new post-eighties mood of dust-in-the-mouth self-abnegation. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses, and three years later, a boozy, self-pitying wreck, he's living with a tigerish, loving video-store owner (Mercedes Ruehl). Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. But Gilliam loads on the clanking fantasy sequences—the grandiose medieval visions, knights charging on New York's streets, and much else that is foolish and tedious. See it in a spirit of tolerance and wit for the good moments. (9/30/91) R. **20, 38, 42**

★**FOR THE BOYS**—(2 hrs. 28 min.; 1991) Obvious in some ways and, we suppose, ripely sentimental, but it's also remarkably powerful, effective, and funny. Bette Midler and James Caan play a pair of legendary entertainers who dislike each other but who perform for the troops, cracking jokes through many wars. The flashback structure is corny, but within the conventional framework, the movie, written by Marshall Brickman and the team of Neal Jimenez and Lindy Laub (Jimenez and Laub wrote the original story), is often sharp and emotionally vivid, and Mark Rydell directs with the strength that he exhibited only once before—in *The Rose*, which also starred Midler. Caan sings a little, dances a little: As a legendary entertainer, he's no more than a pleasant faker, but he gets the private hollowness of the man very touchingly. It's Midler's movie. (12/2/91). R. **59, 320, 506, 515, 521, 533, 959, 966**

★**FRANKIE & JOHNNY**—(1 hr. 57 min.; 1991) Johnny (Al Pacino) is a sentimental, overaggressive romantic who talks like a con man but who is nevertheless entirely sincere. Just out of the slammer, Johnny takes a job as a cook at a Greek coffee shop on Ninth Avenue, and falls in love with a waitress, Frankie (Michelle Pfeiffer), a cranky, rather literal-minded person who guards her space like a street gang holding a block. *Frankie & Johnny* persuasively argues in favor of the obvious as the solution to despair. The chief transformer of the banal here is Terrence McNally, who adapted his much-performed 1987 play *Frankie and Johnny in the Clair de Lune*. Garry Marshall directs with great, almost over-insistent warmth, but the material has what's been missing from Hollywood for years—heart. With Nathan Lane, Kate Nelligan, Jane Morris, all marvelous. (10/14/91) R. **38**

FREEJACK—(1 hr. 50 min.; 1992) A race-car driver (Emilio Estevez) crashes into the year 2009—literally. There he is pursued by a futuristic bounty hunter (Mick Jagger) and shmoozed by a slick salesman (Anthony Hopkins) selling immortality. Directed by Geoff Murphy. R. **7, 33, 222, 313, 317, 406, 507, 517, 532, 610, 625, 634, 723, 724, 972**

FRIED GREEN TOMATOES—(2 hrs. 10 min.; 1991) Kathy Bates, Jessica Tandy, Mary Stuart Masterson, and Mary-Louise Parker star in a story about life in rural Alabama. Directed by Jon Avnet. PG-13. **53**

★**GRAND CANYON**—(2 hrs. 20 min.; 1991) Working with his wife, Meg, who collaborated with him on the screenplay, Lawrence Kasdan has made a film about the collapse of civic life in America—the war of all against all on the streets, the raging social divisions, the hazards and humiliations of city living that are now accepted as routine. It's also about a few people who refuse to accept the mess as routine and who fight against it. The movie has patches of glumness and self-consciousness, and it ends disappointingly, with a a life-affirming surge of emotion that isn't very helpful. But Kasdan is reaching out. Initially, Mack (Kevin Kline), a wealthy liberal lawyer, is saved by a black auto mechanic, Simon (Danny Glover), from four young black men who try to remove him from his Lexus. This introduces a whole series of incidents, major and minor, illustrating themes of danger, chance, and social accommodation. The other major players are Mack's wife, Claire (Mary McDonnell), who adopts an abandoned baby; his best friend, Davis (Steve Martin), a producer of crass, violent action movies who gets a taste of his own medicine on the street; and his secretary, Dee (Mary-Louise Parker), who is having an affair with Mack that is a minor matter for him but emotionally devastating for her. With Alfre Woodard. (1/13/92) R. **7, 19, 48, 80, 152, 200, 206, 213, 219, 302, 304, 311, 315, 319, 406, 503, 505, 509, 514, 517, 523, 526, 533, 601, 606, 608, 610, 612, 616, 625, 705, 706, 708, 709, 723, 724, 759, 801, 816, 902, 904, 912, 916, 919, 937, 953, 961, 965, 967, 970**

THE HAND THAT ROCKS THE CRADLE—(1 hr. 50 min.; 1991) A busy career woman (Annabella Sciorra) hires a nanny (Rebecca De Mornay) to help out around the house. But this seemingly perfect mother's helper wants more than a job: She wants the husband, the kid, the house—and she'll do anything to get them. R. **10, 12, 19, 26, 34, 55, 66, 85, 157, 158, 160, 200, 203, 216, 220, 222, 300, 305, 306, 314, 317, 322, 401, 504, 513, 519, 523, 524, 530, 601, 606, 608, 610, 611, 618, 635, 638, 706, 709, 715, 722, 753, 755, 762, 803, 810, 817, 901, 905, 913, 917, 919, 934, 951, 953, 961, 965**

HIGH HEELS—(1 hr. 55 min.; 1991) Madrid bad boy Pedro Almodóvar, spanking his favorite ideas until they turn red with pleasure, is back in form, playing deliriously dirty, funny, and perverse games in this mother-daughter soap opera done in mock-bathetic style. Emotion as performance, impersonation as possession, the theatricality of the real and the authenticity of the theatrical—all of Almódovar's themes are there, in bright designer colors, arrayed for our enjoyment. An immense friendliness and sympathy pours out of Almodóvar's work. Crazy as he is, he wants to make contact with everyone. With Marisa Paredes as a great singer-actress who returns to Madrid and the daughter she abandoned years earlier, and Victoria Abril as the daughter, a creepily competitive yet haplessly loving rival. High and low camp mixed together. (12/16/91) R. **9, 81**

HOMICIDE—(1 hr. 42 min.; 1991) David Mamet's taut but exasperating new thriller centers on a big-city policeman—slick talker Bobby Gold (Joe Mantegna), a Jewish detective dubbed "the Orator" for his silver-tongued way with suspects and witnesses. Like most Mamet heroes, he uses daily routine to ward off the demons of self-knowledge. They come out roaring when he's assigned to investigate the murder of an old Jewish woman. Perhaps because *Homicide's* a way of confronting Mamet's own Jewishness, his finest filmmaking to date is in the scenes setting up Bobby's spiritual crisis; they bare racial wounds with a ferocious honesty. It's racial fury that first triggers Bobby's search for his Jewishness—he's flabbergasted when a black superior calls him a "little kike"—and Mamet deftly interweaves the Klein murder case with his detective's personal quest for his roots. But after setting up a sharply observed and juicy story about racial identity, the movie goes off the deep end, becoming a political potboiler about neo-Nazis and paramilitary Zionists. *Homicide* is choking with earnestly mannered dialogue. Mamet gets away with it, though, whenever Bobby's doing the talking—Mantegna slips into Mamet's lines like a surgeon into his gloves. With elegant photography—all brooding blues and whispering shadows—by Roger Deakins. (Powers, 10/21/91) R. **38, 813**

HOOK—(2 hrs. 13 min.; 1991) Steven Spielberg appears to have lost his sense of timing, his feeling for rhythm and pace and involvement. *Hook* has physical movement without physical excitement. Robin Williams is touching as the grown-up Peter, a leveraged-buy-out king who has lost touch with his children. But after Captain Hook (Dustin Hoffman) snatches the children away, and Julia Roberts shows up as a grinning, hotpants Tinkerbell, the movie becomes an embarrassment. Peter enters a Neverland that is a cross between your local Burger King and a particularly congested page of *Where's Waldo?* He discovers he can't fly, and in a remarkably unpleasant sequence, he is indoctrinated in buoyancy by a multicultural group of Lost Boys, a skate-boarding crew who seem to have spent the recent years in the jungle watching *Teenage Mutant Ninja Turtles*. As Hook, Dustin Hoffman chews on his ratty wig and displays his teeth and nose and painted eyebrows with theatrical relish. His professionalism is a relief. And Bob Hoskins, as Smee, Hook's obsequious partner in larceny, does a great double-pump windup in a pirate baseball game. The rest of the movie is corporate whimsy. How can you make a $70-million movie about recovering your innocence? With Maggie Smith. (1/6/92) PG. **18, 33, 53, 67, 85, 150, 152, 155, 158, 160, 200, 204, 213, 217, 218, 219, 220, 222, 300, 304, 307, 313, 315, 316, 318, 406, 500, 505, 507, 512, 514, 517, 523, 528, 530, 600, 606, 608, 610, 611, 612, 616, 621, 625, 632, 635, 705, 706, 708, 709, 714, 723, 724, 755, 759, 800, 809, 817, 818, 821, 900, 901, 902, 905, 911, 919, 920, 922, 933, 934, 937, 950, 952, 961, 965, 972**

THE INNER CIRCLE—(2 hrs. 17 min.; 1991) One summer night in 1939, a humble projectionist is summoned from his wedding bed by the KGB and driven to the Kremlin to show films to a very special audience of one—Stalin. An inside look at the era through the eyes of Stalin's personal movie projectionist from 1935 to 1953. PG-13. **50**

★**JFK**—(3 hrs. 8 min.; 1991) All right, everybody, calm down. It's just a *movie*, remember? And as a movie, some of it is stunning. Oliver Stone, recounting the questionable investigations of Jim Garrison (Kevin Costner), New Orleans district attorney in the sixties, fleshes out Garrison's belief in a vast conspiracy of forces to kill John F. Kennedy; he traces the movements of Lee Harvey Oswald and a variety of other figures. The movie is an amalgam of information, speculation, and fancy, and much of it's factually dubious, but the core of the movie is great. Stone displays the assassination of John F. Kennedy in the cataclysmic home movie of Abraham Zapruder, dissects it, shows the event again in simulated form from the vantage point of different witnesses and possible participants. He gives alternate versions, works out suppositions. After strategically placing these many pieces of visual information within the story of Garrison's investigation, Stone gathers them at the end, so that they now link up and comment on each other. Once again the motorcade rounds the corner of Dealey Plaza, only this time we see a concerted plot involving three teams of shooters. The effect of this reconstructed assassination is emotionally devastating. The rest of the movie is a mixed bag: Monochromatic performance from Costner; good performances from Gary Oldman as Oswald and Tommy Lee Jones as alleged conspirator Clay Shaw; much grandstanding from Stone and his screenwriter Zachary Sklar; brilliant cinematography by Robert Richardson. The movie is a puzzle, an adventure. Don't be afraid of it. (1/6/92) R. **9, 19, 24, 64, 79, 152, 160, 206, 210, 213, 219, 301, 306, 311, 318, 406, 503, 505, 506, 517, 522, 524, 527, 533, 603, 606, 608, 610, 612, 616, 625, 627, 700, 702, 705, 706, 707, 714, 724, 756, 757, 802, 808, 820, 904, 920, 922, 956, 961, 965, 970, 972**

JUICE—(1 hr. 34 min.; 1992) In his directorial debut, Ernest R. Dickerson (acclaimed cinematographer for Spike Lee) introduces four young men from the streets of Harlem in a dangerous coming-of-age film. R. **32, 65, 85, 222, 300, 307, 317, 532, 534, 610, 625, 634, 723,**

KUFFS—(1 hr. 40 min.; 1991) After his brother is gunned down in the line of duty, a 21-year-old high-school dropout (Christian Slater) inherits a private police-patrol service and a personal vendetta. PG-13. **31, 68, 300, 532, 601, 634, 900, 905, 910, 950, 952, 965**

THE LAST BOY SCOUT—(1 hr. 47 min.; 1991) Bruce Willis and Damon Wayans play an ex–CIA agent and a former football player who join forces to save the girl in a murder-mystery directed by Joel Silver. R. **7, 18, 24, 33, 33, 60, 67, 85, 91, 150, 152, 155, 157, 158, 158, 160, 208, 210, 211, 213, 217, 218, 219, 222, 300, 303, 307, 310, 314, 317, 319, 406, 503, 507, 510, 514, 517, 520, 523, 530, 530, 532, 606, 608, 610, 621, 625, 706, 714, 723, 724, 753, 815, 818, 819, 900, 902, 905, 908, 911, 912, 919, 919, 933, 934, 962, 965, 969**

LET HIM HAVE IT—(1 hr. 54 min.; 1991) In post–World War II London, Derek Bentley and Chris Craig were convicted of murdering a police officer, though only one pulled the trigger. Peter Medak directs a film based on the true story of the infamous 1952 trial and the media circus that surrounded it. With Chris Eccleston and Paul Reynolds. R. **49**

LIFE IS SWEET—(1 hr. 42 min.; 1991) A devoted mother, her twin daughters, and two very different chefs try to stomach an English suburb. A family's gastronomic history. Directed by Mike Leigh. With Alison Steadman, Jim Broadbent, and Timothy Spall. NR. **14**

MADAME BOVARY—(2 hrs. 10 min.; 1991) Claude Chabrol's close adaptation of Flaubert's classic novel about a bored housewife and her ill-fated attempts to escape her bourgeois life. With Isabelle Huppert as Emma. PG. **3, 43**

MEETING VENUS—(2 hrs.; 1991) A sophisticated comedy with Glenn Close (with vocals by Dame Kiri Te Kanawa) as the diva of an international opera company staging Wagner's *Tannhäuser* in Paris. Directed by Istvan Szabo. With Niels Arestrup. PG-13. **18, 54**

MY GIRL—(1 hr. 32 min.; 1991) Anna Chlumsky (Vada Sultenfuss) plays a saucy, confused eleven-year-old girl who lives with her mortician father Harry (Dan Aykroyd). Unnerved by the cadavers brought into their home and forever blaming herself for her mother's death, she feels comfortable only with her shy pal Thomas J. (*Home Alone*'s Macaulay Culkin), with whom she shares her first kiss. Zieff finds the sweetness in Culkin and the chipmunk-cheeked Chlumsky, which only makes it all the more shocking when, in the movie's most talked-about twist, Thomas J. is stung to death by bees. Kids will certainly survive this death, but many parents will be driven crazy by the last half-hour's bald attempts to get the audience sobbing. (Bring back the bees.) The movie celebrates life's healing power, and while Vada confronts death, her father is reborn, falling in love with a cheery makeup artist (Jamie Lee Curtis). Both Aykroyd and Curtis turn in warmhearted performances. He, in particular, is finally becoming a convincing screen actor. (Powers, 12/9/91) PG. **18, 36, 59, 156, 160, 200, 302, 309, 315, 319, 406, 503, 506, 507, 601, 517, 521, 522, 530, 606, 608, 625, 702, 716, 724, 753, 755, 905, 908, 912, 953**

★ **MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. Mike's narcolepsy is connected to his longing for his mother, who has long disappeared. River Phoenix makes him a dreamy piece of sculpture. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. The sloe-eyed Keanu Reeves is a graceful and wily actor with a trace of vagrant hauteur about him—he's singularly self-possessed. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **3, 38, 630**

NAKED LUNCH—(1 hr. 55 min.; 1991) Reviewed in this issue. R. **7, 46, 59, 310, 514, 516, 606, 634, 639**

★ **PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing. But the most surprising material in the movie is the competitions in "realness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The realness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heartbreaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **10**

★ **THE PRINCE OF TIDES**—(2 hrs. 12 min.; 1991) Despite some awful lines and a few scenes that should have been left out in the sun to dry, Barbra Streisand's earnest and strenuous movie, based on the Pat Conroy novel, is mostly brave and moving. Moviegoers who take the long view will think of the expansive narrative films made in the forties and fifties from novels by Edna Ferber, Sloan Wilson, and Herman Wouk. Tom Wingo (Nick Nolte), a restless and dissatisfied middle-aged man from South Carolina, at odds with his wife (Blythe Danner) and his mother (Kate Nelligan), fighting his past, comes to New York to tend a sister (Melinda Dillon) who has had a breakdown. There, he encounters psychoanalysis, Jews, dinner parties, homosexuals, and other forces of the big city, all of which work on him, combining to open up his soul. Nick Nolte's performance as Tom is pretty much magnificent—certainly the largest, most extensive work of his extraordinary career. As for Streisand: In all the scenes set in the South among Tom's large family, her direction is fluent and surefooted, and she gets first-rate work out of the other actors. But as the New York psychoanalyst Susan Lowenstein, she is like a piece of waxed fruit with long nails. Try not to giggle: The rest of the movie is worth attention. (12/16/91) R. **9 19, 25, 41, 62, 67, 83, 152, 155, 160, 200, 204, 206, 214, 217, 219, 300, 302, 304, 306, 308, 310, 315, 318, 406, 502, 503, 505, 513, 517, 519, 520, 523, 524, 526, 527, 533, 533, 600, 606, 608, 610, 612, 616, 619, 621, 625, 627, 632, 703, 706, 708, 709, 723, 724, 755, 764, 801, 808, 809, 820, 900, 902, 904, 913, 920, 922, 933, 936, 937, 956, 961, 965, 967, 970, 972, 972**

PROSPERO'S BOOKS—(2 hrs. 5 min.; 1991) Peter Greenaway's expansive version of Shakespeare's *Tempest* guides us through the books Prospero employs to civilize his barren exile. With John Gielgud. R. **3**

RHAPSODY IN AUGUST—(1 hr. 38 min.; 1991) On holiday in the countryside outside Nagasaki, three generations have their reflections on the effects of war interrupted by the sudden arrival of a foreigner (Richard Gere). Directed by Akira Kurosawa. With Sachiko Murese, Hisashi Igawa, and Narumi Kayashima. PG. **81**

★ **RUSH**—(2 hrs.; 1991) About two narcs who get in too deep, and though the needles inserted into their veins may cause you to look away, the faces are good. Lili Fini Zanuck, directing her first feature, certainly doesn't set the table with doilies. This is harsh, vivid, painful material—hard-boiled stuff about lonely drug panics, trust, and betrayal—and Zanuck successfully creates and holds moods between Jason Patric and Jennifer Jason Leigh, tense, ambivalent moods lasting through long scenes played out in near silence. Leigh does her flat, strong, bottom-dog-courage readings, and Patric, his voice softened, as if he expected trouble and saw no reason to get excited in advance, continues to be the best young actor in American movies. *Rush* penetrates an obscure milieu—the working-class Texas of bars and squat tract houses—with sympathetic dismay. Featuring a wonderful performance by Max Perlich as a nervous young dealer. (1/13/92) R. **10, 19, 26, 33, 55, 67, 158, 160, 200, 307, 313, 315, 517, 522, 524, 527, 530, 532, 606, 608, 625, 638, 705, 753, 904, 918, 919, 961, 965**

STAR TREK VI: THE UNDISCOVERED COUNTRY—(1 hr. 50 min.; 1991) The original crew members reassemble for their sixth and last mission, bringing peace to the final frontier. Directed by Nicholas Meyer (*Star Trek II*). PG. **9, 19, 24, 36, 59, 59, 65, 85, 152, 160, 210, 219, 304, 305, 315, 406, 505, 512, 514, 517, 522, 530, 603, 606, 608, 625, 632, 706, 715, 722, 803, 808, 810, 818, 902, 904, 906, 908, 912, 952, 961, 961, 965, 967**

THE STATION—(1 hr. 32 min.; 1991) One stormy night at a provincial train station in Italy, a sleepy stationmaster is awakened by Flavia, a glamorous young heiress fleeing from a quarrelsome boyfriend. While Flavia waits through the night for the next train to Rome, she and the shy stationmaster enter into an unlikely acquaintance. Directed by Sergio Rubini. NR. **63, 534**

STRANGERS IN GOOD COMPANY—(1 hr. 30 min.; 1991) A mismatched group of women find friendship and courage when an ill-fated bus trip strands them in a deserted farmhouse. Directed by Cynthia Scott. PG. **13**

UNTIL THE END OF THE WORLD—(2 hrs. 37 min.; 1991) Reviewed in this issue. R. **3, 13, 45**

YOUNG SOUL REBEL—(1 hr. 43 min.; 1991) A young British filmmaker uncovers the rising black youth subculture that ran alongside the noisy punk movement in 1977 London. Dir. Isaac Julien. NR. **10**

REVIVALS

BLOW-UP—(1 hr. 50 min.; 1966) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, London seen through Italian eyes, and our old friends illusion and reality. With David Hemmings and Vanessa Redgrave. **8**

THE KING OF COMEDY—(1 hr. 48 min.; 1983) Martin Scorsese's fascinating but coldly sarcastic and despairing study of a pathological show-business hustler. Robert De Niro is Rupert Pupkin, a man who lives with his mother and aspires to be a famous comic. Obsessed with a Johnny Carson–type entertainer (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. As Rupert's accomplice, Sandra Bernhard is so charismatic we don't worry about the moral implication of laughing at sickies. **6**

THE LAST WALTZ—(1 hr. 55 min.; 1978) A stunningly filmed record of the Band's 1976 farewell concert, counterpointed offstage by their reminiscences about life on the road. Featuring a formidable array of guest stars, including Bob Dylan, Joni Mitchell, Van Morrison, Neil Young, Neil Diamond, Muddy Waters, Eric Clapton, and Ringo Starr. Dir. Martin Scorsese. **6**

WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN—(1 hr. 28 min.; 1988) In Spanish, Eng. subtitles. A hilarious and touching gloss on the clichés of Spanish romantic fatalism, written and directed by Pedro Almodóvar, the bad boy of post-Franco cinema. The movie is a sensual and glittering celebration of women. In the end, magic and madness and romantic obsession all come together in a way that can only be called classical. With Antonio Banderas, Rossy de Palma, and María Barranco. R. **14**

THEATER LISTINGS

COMPILED BY RUTH GILBERT

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

- ● Running more than a year.
- ● ● Running more than two years.
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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, January 15

CRAZY HE CALLS ME—Polly Draper and Barry Miller are the stars in Abraham Tetenbaum's two-character play, set in 1930s Brooklyn and focusing on the interaction between a female charity worker and an attorney; directed by John Ferraro. Previews start 1/14 prior to a 1/27 opening. Prior to the opening, schedule is Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m. From 1/27, the following schedules pertain: Monday–Saturday at 8, Wednesday and Saturday at 2 p.m.; $12–$35; and no Sunday performances. **Walter Kerr Theater,** 219 West 48th Street (239-6200). 2 hrs. **IRLS**

A LITTLE HOTEL ON THE SIDE—Tony Randall, Lynn Redgrave, Rob Lowe, Maryann Plunkett, Paxton Whitehead are the stars of this honeymoon comedy (together with a cast of 30!), which ponders and dwells on the thought "This is no place to bring a new bride"; written by Georges Feydeau and Maurice Desvalliers (and featuring their usual shenanigans), translated by John Mortimer, and directed by Tom Moore. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $35 to $40. Previews begin 1/15 prior to a 1/26 opening (and runs through 3/1). A National Actors Theater production at the **Belasco Theater,** 111 West 44th Street (239-6200). 2 hrs. **IRLS**

THE VISIT—Jane Alexander stars with Harris Yulin in a revival of Friedrich Durrenmatt's play, adapted by Maurice Valency and directed by Edwin Sherin. A woman plots a vicious revenge on the man who wronged her in her youth when she visits him in later years. Featured in the cast are Jarlath Conroy, Gordon Joseph Weiss, John Jason, Ellen Lancaster, Paul Kandel, Richard Levine, Timothy Britten Parker, Garry D. Williams, Doug Stender, Kelly Walters, and Tom Tammi. Tuesday through Saturday at 8 p.m., Wednesday, Saturday, and Sunday at 2 p.m.; $25 to $35. Previewing now prior to a 1/23 opening; runs through 2/23. At the **Roundabout Criterion Center,** Stage Right, 1530 Broadway, at West 45th Street (869-8400). 2 hrs. 15 mins.. **IRLS**

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; the direction is by Trevor Nunn; the music is by Andrew Lloyd Webber; and the choreography is by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement. Opened: 10/7/82. Wednesday at 2 p.m., $32 to $50. Saturday at 2 p.m., Sunday at 3 p.m., Monday through Saturday (except Thursdays, which are dark) at 8 p.m., $32.50 to $60. At the **Winter Garden,** Broadway and 50th Street (239-6200). 2 hrs. 15 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a new comedy revue is presented, a tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence; directed by Larry Arrick. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $30–$45. Opened: 12/5/91. At **Lunt-Fontanne,** 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CITY OF ANGELS—Michael Rupert, Joel Higgins, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. Michael Blakemore is the director, and the result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s. It boasts a funny idea, plus a slew of juicy one-liners. Opened: 12/11/89. Tuesday–Saturday at 8, Saturday at 2, Sunday at 3p.m., Wednesday at 2 p.m., $40–$60. **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOOnasa) Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on 5 unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The faultless Abbey Theater cast consists of Bríd Brennan, Bríd Ní Neachtain, Catherine Byrne, Donal Donnelly, Robert Gwilym, Rosaleen Linehan, Gerard McSorley, and Dearbhla Molloy (who all return home 3/5, when an American cast will take their place). Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $42.50. At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel (of the same name) in the late 1920s, and is directed and choreographed by Tommy Tune. Featured in the cast are the glamorous dancing Cyd Charisse, who has recently taken over the Zina Bethune role, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; Wednesday at 2 p.m.; $40 to $60. Opened: 11/12/89. At the **Martin Beck,** 302 West 45th Street (239-6200). 2 hrs. ● ● **IRLS**

LOST IN YONKERS—Rosemary Harris, Alan Rosenberg, and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the Pulitzer Prize), set in 1942. Production is staged consummately by Gene Saks. It focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes to work in the South. With David Chandler, Jamie Marsh, Benny Grant, and Lauren Klein. Opened: 2/21/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $45. At the **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, with music by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Mark McKerracher, Richard Kinsey, Susan Dawn Carson (Fantine), Debbie Gibson (who will play Eponine through 3/29), Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $30 to $60. $16 tickets are available at the box office, Monday through Thursday, for students and seniors with valid I.D.s; 2 to a person. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Francis Ruivivar, and Hinton Battle are the present stars of the musical romance; directed by Nicholas Hytner. The score is composed by Claude-Michel Schonberg and the lyrics are by Alain Boublil and Richard Maltby Jr. It's about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Also featured in the cast are Sean McDermott, Liz Callaway, and Barry Bernal. (Kam Cheng plays the Lea Salonga role Wednesdays at 2 p.m. and Saturdays at 8 p.m.) Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $30 to $100. Opened: 4/11/91. At the **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

PARK YOUR CAR IN HARVARD YARD—Riding with Jason Robards and Judith Ivey makes for a relaxing outing as they star in a 2-character play by Israel Horovitz (who is the sort of writer an endangered theater could use more of), focusing on the relationship between an irascible retired high-school teacher and his feisty live-in housekeeper (and ex-student); directed by Zoe Caldwell. Opened: 11/7/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $42.50. At the **Music Box Theater,** 239 West 45th Street (239-6200). 1 hr. 45 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. Featured in the cast are Karen Culliver (the Creature's love and protégée), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Wednesday at 2 p.m.; $35 to $60. Opened: 1/6/88. At the **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins.● ● **IRLS**

THE SECRET GARDEN—A musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the choreography is by Michael Lichtefeld; and the director is Susan H. Schulman. With Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, Alison Fraser. Tuesday–Saturday at 8; Sunday at 3 p.m.; $35 to $60; Wednesday at 2 p.m., $30 to $52.50; Saturday at 2 p.m., $30 to $55. Opened: 4/25/91. At the **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

TWO SHAKESPEAREAN ACTORS—Richard Nelson's play about England's leading actor William Macready (Brian Bedford) and America's matinee idol Edwin

Forrest (Victor Garber), whose different interpretations of *Macbeth* caused theatergoers to riot on Astor Place in New York in 1849; directed by Jack O'Brien. Others featured in the cast of 28 are Frances Conroy, Zeljko Ivanek, Eric Stoltz, Tom Aldridge, Laura Innes, Hope Davis, Alan Brasington, Le Clanche du Rand, Bill Moor, James Murtagh, and Judy Kuhn. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $25 to $37.50; through 2/9. At the **Cort Theater**, 138 West 48th Street (239-6200). 2 hrs. 45 mins. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this musical replete with brand-new pretty Ziegfeld Girls, all excellent dancers, everyone wearing thoroughly original and elegant costumes designed by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman, and the lyrics are by the Betty Comden and Adolph Green team. In the highly satisfying cast are Cady Huffman (as "Ziegfeld's favorite"), Dee Hoty, Dick Latessa, the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $60; Actors Fund Benefit 1/19 at 7:30 p.m. Opened: 5/1/91. At the **Palac**, 1564 Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

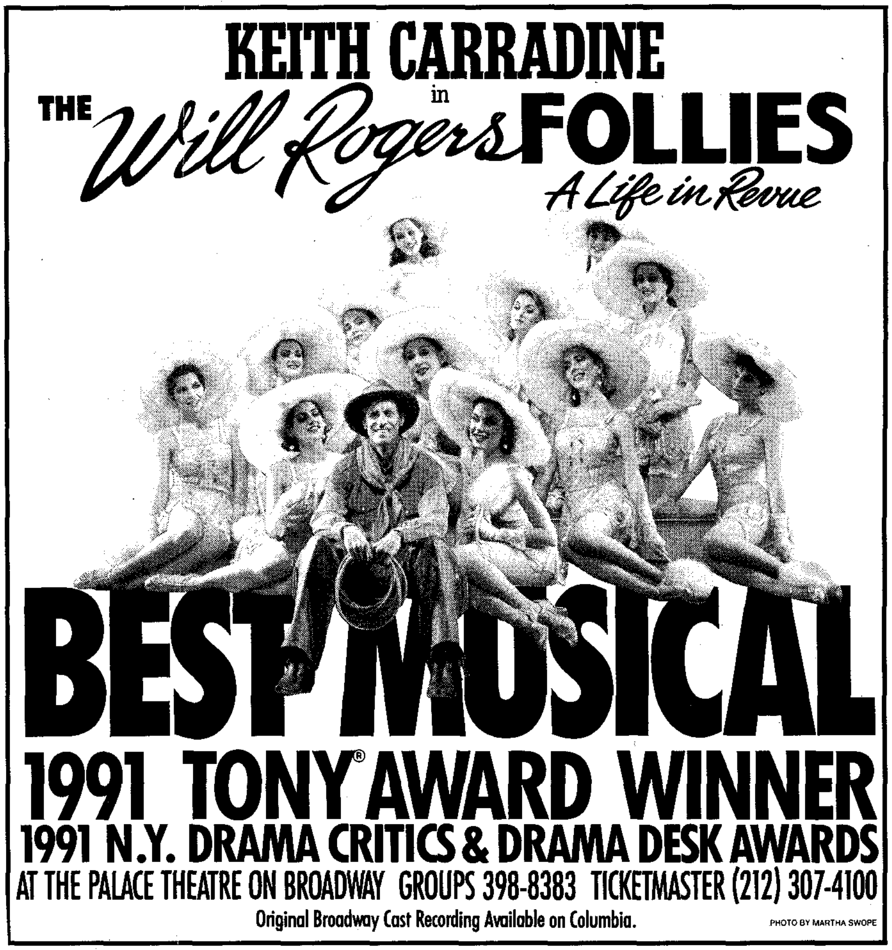
AND THE WORLD GOES 'ROUND—*The Kander and Ebb Musical.* Entertainment celebrating 26 years of works by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis; choreographed by Susan Stroman. Featured in the cast are Marcus Lovett, Marin Mazzie, Terry Burrell, Joel Blum, and Karen Ziemba. Monday through Saturday at 8 p.m.; Sunday at 3 p.m.; Saturday and Wednesday at 2 p.m.; $37.50. **Westside Theater**, 407 West 43rd Street (307-4100).

AS YOU LIKE IT—Shakespeare's play, directed by Anthony Cornish, tells of the younger son (Arnie Burton) of a noble family, and his love (Joanne Camp), who are banished from a tyrant's court and flee into the forest. With Craig Bockhorn, Donnah Welby, Robin Leslie Brown, Hank Wagner, Arnie Burton, Laura Rathgeb, Dan Daily, Frank Lowe, Wynn Harmon, Alex Leydenfrost, David Gottlieb, Stuart Lerch, Wynn Harmon. Tuesday–Friday at 8, Saturday at 5 and 9, Sunday at 2 p.m.; $14 to $16; through 1/25. **Pearl Theater**, 125 West 22nd Street (645-7708).

THE BALTIMORE WALTZ—Paula Vogel's tale of a brother (Richard Thompson) and sister (Cherry Jones) on a fantastic trip through Europe, where they meet a mysterious stranger (Joe Mantella); directed by Anne Bogart. Tuesday through Saturday at 7:30 p.m., Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $26 to $32; 1/29 through 3/8. **Circle Repertory**, 99 Seventh Avenue South (924-7100).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a young Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her fictitious suitor; directed by Dennis Zacek. Featured in the cast are Larry Fleischman, Roslyn Alexander, and Bernie Landis. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $25 to $32.50. At the **Lamb's Theater**, 130 West 44th Street (997-1780).

BELLA, BELLE OF BYELORUSSIA—Jeffrey Essman's play, directed by Christopher Ashley, with music and lyrics by Michael John LaChiusa, about life in what was the Soviet Union in 1989, revolving around an idealistic young woman (Claire Beckman) employed in a Minsk tractor factory. Featured in the cast are Paul Stolarsky, Ann Mantell, Willis Sparks, Becca Lish, Jefferson Mays, and Harriet Harris. Through 2/2; Tuesday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m.; $24 to $26. At the **WPA Theater**, 519 West 23rd Street (206-0523).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THEATER

THE BELLS—A one-man (Everett Quinton) bit of late-night madness, adapted by Leopold Lewis from M. M. Erckmann and Chatrian's *The Polish Jew*, starring Everett Quinton; and directed by Eureka. Friday at 11 p.m.; Saturday at 10 p.m.; $15. At the **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

BIG NOISE OF '92—*(Diversions From the New Depression)* Neilan Tyree and John Waters alum Mink Stole, with Kit McClure and her All-Girl Orchestra, in an antidote to the dismal news of today, featuring seldom-heard songs by Noel Coward, Cole Porter, Gus Kahn, Johnny Mercer, et al. Wednesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $25 to $30. At the **Cherry Lane Theater**, 38 Commerce Street (989-2020).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the 3 mad men looking like men from Mars, with their musical group, making an enjoyable mess of this merry performance art, with a very special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7 p.m.; $29.50 to $37.50. At the **Astor Place Theater**, 434 Lafayette Street (254-4370).

BLUEBEARD—Charles Ludlam's tale of a swinish gourmet, a vermin infesting his environs and shutting his ears to any remonstrance; featuring and directed by Everett Quinton. With Kevin Scullin, Eureka, H. M. Koutoukas, Lisa Herbold, Bill Graber, Jim Lamb, Steven Pell. Tuesday through Friday at 8, Saturday and Sunday at 7 p.m.; $25. At the **Charles Ludlam Theater**, One Sheridan Square (691-2271).

BOESMAN AND LENA—Keith David, Lynne Thigpen, and Tsepo Mokone are the stars in this revival of Athol Fugard's play about three South Africans trapped in a struggle for freedom from indignity and servitude; directed by the playwright. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 2:30 p.m.; $35; through 1/29. A Manhattan Theater Club production at the **City Center Stage 1**, 131 West 55th Street (645-0905).

BORN IN THE R.S.A.—Barney Simon's play, directed by Michael LaPolla, and featuring a multiracial cast that includes Danna Call, William-Kevin Young, Christopher Cass, Carolyn Popp, Joanna Going, and Toni Ann Johnson. It's a tale about life, both black and white, amid the conflicting demands of loyalty in contemporary South Africa. Tuesday–Saturday at 8; Sunday (2/2 and 9) at 7; Sunday (2/9 and 16 at 3); $10. Carousel Theater Company at the **Judith Anderson Theater**, 422 West 42nd Street (741-5542).

BORN TO RUMBA!—A musical by Michael Alasa, about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub. Featured in the cast are Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, Catherine Lippencott. Thursday through Saturday at 8 p.m.; $15. At the **DUO Theater,** 62 East 4th Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. There is laughter aplenty and funny lines pop up all over. The fireworks begin when the two worlds of the mob and the theater collide. Featured in the cast are Nick Wyman, Larry Storch, Susan Giosa (who leaves on 1/19; Karen Valentine takes her place), and Ronald Maccone. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $35–$37.50. At the **Promenade Theater**, Broadway at 76th Street (580-1313).

A COMEDY OF ERRORS—Michael Rogers and Ramon Ramos are one set of twin brothers and Peter Schmitz and Jeffrey Guyton are the other set in the Shakespeare work, directed by William Gaskill. In the cast are Al Carmines, Richard Spore, Donavan Deitz, Elizabeth Rouse, Wally Dunn, Scott Rabinowitz, Karen Foster, Linda Maurel, and Polly Humphreys. 1/14, 15, 16, at 7:30, 1/17, 18 at 8 p.m. Thereafter: Tuesday and Thursday at 7:30 p.m., Friday and Saturday at 8 p.m, through 3/14 (2/19 at 7:30; 2/22 at 2); all seats are $26. Theater for a New Audience at **St. Clements Church,** 423 West 46th Street (279-4200).

DOWN THE FLATS—Tony Kavanagh's play, set in the slums of Dublin, tells the story of a youth who must decide between 2 worlds, the familiar one of "the flats" or a foreign one of exile and escape. Wednesday–Saturday at 8, Sunday at 2; $20–$27.50. At the **Irish Arts Center**, 553 West 51st Street (757-3318).

AN ENEMY OF THE PEOPLE—Henrik Ibsen's portrayal of a man's passionate attempt to save his community from ecological disaster; directed by Lucy Keyes. Thursday–Saturday at 8, Sunday at 3; through 2/23; $12. **Westside**, 252 West 81st Street (874-7290).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 32nd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring *their* children to enjoy it. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel. Featured in the cast are Mary Ellen Ashley, Kim Cea, and Avi Hoffman. Elliot Finkel is the composer and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert H. Livingston. Tuesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 2 p.m. and 5 p.m.; $20. At the **John Houseman Theater**, 450 West 42nd Street (564-8038).

FORBIDDEN BROADWAY 1992—Creator/lyricist/director/impresario Gerard Alessandrini's satirical revue is up to par, snuff, and lots of mischief. New stuff's here, as always, plus favorites back by popular demand, and spoofs on the current season's flops (as well as its hits). With Suzanne Blakeslee, Mary Denise Bentley, Michael McGrath, Herndon Lackey, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong. Tuesday–Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35. At the **Theater East**, 211 East 60th Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, "a many-splendored thing," written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. With Paul Binotto, Greg Jbara, Drew Geraci, and Steve Gunderson. Tuesday through Friday at 8 p.m., Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m.and 7:30; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. At **Steve McGraw's Place**, 158 West 72nd Street (595-7400). ●

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. With three able actresses—Jacqueline Williams, Sybil Walker, and Cheryl Lynn Bruce. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; $29 to $33. At the **Circle in the Square Downtown**, 159 Bleecker Street (254-6330).

GALILEO—Harris Berlinsky has the title role in a revival of Bertolt Brecht's play (in an early English version by Charles Laughton), directed by Eve Adamson, telling of the scientist's quest for truth, his running afoul of church authority, and his eventual recantation. Featured in the cast are Jeanne Demers, Mark Waterman, Ian Duckett, Angela Vitale, Robert Ierardi, Joseph Menino, Tony Stone, William Charles Mitchell, Elise Stone, Grant Neale, Craig Smith, and Kate Sherry. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; $16; 1/16, 17, 18, 24, 25, 26, 30; 2/1, 2, 13, 14 (additional dates in February and March—phone theater for specifics); through 3/20. A Jean Cocteau Repertory production (featuring Hanns Eisler's original music). **Bouwerie Lane**, 330 Bowery (677-0060).

INVENTION FOR FATHERS AND SONS—David Berman and William Verderber star in Alan Brody's play about a 48-year-old man who has the opportunity to interact with his 48-year-old deceased father; directed by Jay Raphael. With Glynis Bell, Ben Hammer, Elaine Grollman, Monica Bell, and Gordon McDonald. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m. and 7 p.m.; $25. At the **American Jewish Theater,** 307 West 26th Street (633-9797).

IRON LUNG—John Jesurun's play is set in a basement hotel room in San Juan, where a creatively parched singer-songwriter has hired 2 teenagers to write songs for his new album. Featured in the cast are Larry Tighe, Michael Tighe, Sanghi Wagner, Oscar de la Fé Colon, and Rebecca Moore. Thursday through Sunday at 7:30 p.m.; $12 to $15; 1/16 to 26. **La MaMa Annex,** 74A East 4th Street (475-7710).

I WON'T DANCE: STEVE ROSS SINGS FRED ASTAIRE—An all-singing, all-playing, non-dancing tribute to the Astaire repertoire, with arrangements by Wally Harper and text by Michael Sommers and Steve Ross. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $27.50; extended through 3/1. In the **Theater at St. Peter's,** 619 Lexington Avenue (688-7253).

JOB: A CIRCUS—Elizabeth Swados's play, based on the story in the Old Testament, is set here under the big top, with a modern-day Job haunted by images from his past. Professional clowns and actor performers make up the cast. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $15; through 2/2. An Under One Roof production at the **One Dream Theater,** 232 West Broadway (219-1166).

JULIE HALSTON'S LIFETIME OF COMEDY—Written by and starring Julie, play covers her checkered life from early days (as star opposite Charles Busch) to two (!) mutilated bodies in *Silence of the Lambs;* directed by Kenneth Elliott. Wednesday through Friday at 8:30 p.m.; Saturday at 8:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m.; $20; from 1/15. At the **Actors Playhouse**, 100 Seventh Ave. South (691-6226).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of 2 married couples sharing a Fire Island beach house over a long not-so-peaceful July 4 weekend; directed by John Tillinger. Featured in the cast are Roxanne Hart, Anthony Heald, Jonathan Hadary, and Hillary Bailey-Smith. Tuesday–Saturday at 8 p.m.; Wednesday, Saturday at 2:30 p.m.; Sunday at 2:30 and 7 p.m.; $35. A Manhattan Theater Company production at **Lucille Lortel Theater**, 121 Christopher Street (239-6200).

LYSISTRATA—A comic version of the Aristophanes play, directed by Mark McKenna, pokes fun at the battle of the sexes and the stupidity of war. Featured in the cast are Arija Bareikis, Renner Davis, Jessica Givelber, Gay Reed, Alice Palmer, Perry Levenson, Dina Rassias, Mark Lancaster, Ariane Smith, and Camille Wiedorn. $10; Thursday, Friday, and Saturday at 8 p.m.; extended through 1/18. At the **CBGB Gallery Theater**, 313 Bowery (982-4052).

MAD FOREST—Caryl Churchill's drama explores the stories of two families, portraying their experience in the police state of Romania; directed by Mark Wing-Davey. Featured in the cast are Rob Campbell, Jake Weber, Randy Danson, Joseph Siravo, Garret Dillahunt, Mary Schultz, Tim Nelson, Lanny Flaherty, Christopher McCann, Calista Flockhart, and Mary Mara. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; extended through 1/25; $22. A New York Theater Workshop production at **Perry Street Theater**, 31 Perry Street (302-6989).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their odd family, reunited after a long estrangement when one becomes ill; directed by David Petrarca. Featured in the cast are Shona Tucker, Laura Esterman, Tom Aulino, Lisa Emery, Alice Drummond, Karl Mascher, and Tim Monsion. Tuesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $25; run extended through 2/23. Main Stage at **Playwrights Horizons**, 416 West 42nd Street (279-4200).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its 6th year, of 5 sensible and motivated and most convincing nuns who mount a talent show to raise money for what they personally and proudly consider to be a good and noble cause. Tuesday through Thursday at 8 p.m., $30; Friday and Saturday at 8 p.m., $35; Saturday and Wednesday at 2 p.m., Sunday at 3 p.m.; $32.50. Opened 12/12/85. At the **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ● ●

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here 5 judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday through Friday at 8:30 p.m., Saturday at 7:30 p.m. and 10:30 p.m., Sunday at 3:30 p.m. and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel**, 323 West 44th Street (262-3333).

PENN & TELLER ROT IN HELL—They've returned after a successful international tour with additions to items featured in their Broadway hit. Model Carol Perkins made the move with them, as did "Casey at the Bat" and the duck and the anvil. Wednesday with Friday at 8, Saturday at 3, 7, and 10 p.m.; Sunday at 3 and 7 p.m.; through 1/19. At the **John Houseman Theater**, 450 West 42nd Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Featured in the present cast are Catherine Russell, James Farrell, J. Nelson, and William Verderber; directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, Thursday, Friday, and Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m., Wednesday and Saturday at 2 p.m.; $30. At the **Theater Four**, 424 West 55th Street (695-3401). ● ●

RAFT OF THE MEDUSA—Joe Pintauro's drama about a a group of young people clinging to life in the hostile environment of AIDS; with a 13-member ensemble, featuring Robert Alexander, Abigale Sanders, Cliff Weissman, Brenda Denmark, William Fichtner, Robert Jimenez, David Louden, Bruce McCarty, and Steven Keats;.directed by Sal Trapani. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m.; Sunday at 2 p.m. and 7 p.m.; $25 to $30. At the **Minetta Lane Theater**, 18 Minetta Lane (307-4100).

REPERTORIO ESPANOL—*Innocent Eréndina and Her Heartless Grandmother*, adapted from Gabriel García Márquez's novella, is made available to English-speaking audiences via simulcast. It's the story of the enslavement and forced prostitution of a 14-year-old girl. Featured in the cast are Ofelia González, Josie Chávez, and Bersaida Vega. Previewing now prior to a 2/4 opening; plays through 2/26. Dates and times are very complicated, so phone ahead; $10 to $20. **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, dubbed "Shakespeare's Forgotten Rock 'n' Roll Masterpiece," is loosely based on the Bard's *The Tempest*. Featured in the cast are Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, and Steve Steiner—all musicians who are able to play at least 5 instruments. Tuesday through Friday at 8 p.m.; Saturday at 6 p.m. and 10 p.m., Sunday at 2 p.m. and 6 p.m.; $31 to $38. At the **Variety Arts Theater,** Third Avenue and 14th Street (239-6200).

SIGHT UNSEEN—Donald Margulies's play tells the story of an American painter who becomes the art scene's newest visionary and his search for the muse who was his early inspiration; directed by Michael Bloom. Featured in the cast are Dennis Boutsikaris, Laura Linney, Jon De Vries, and Deborah Hedwall. Through 2/9; Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; $25. A Manhattan Theater Club production on Stage 2 at the **City Center Theater**, 131 West 55th Street (581-7907).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun), by Eric Frandsen, Michael Garin, Robert Hipkens, and Paula Lockheart, trying to answer: "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance"? Directed by A. J. Antoon with an eye for zany detail. Featured in the cast are Cathy Foy, Jacquey Maltby, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., Francis Kane, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10:15 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $40. At the **Song of Singapore Theater,** 17 Irving Place (228-0844).

UNIDENTIFIED HUMAN REMAINS AND THE TRUE NATURE OF LOVE—Bud Fraser's play, set in Edmonton, Canada, takes a look at the awkward rituals of what passes for dating as 7 young Canadians search for love in an era of uncertainty, conflicts, and sexual manipulation; directed by Derek Goldby. Featured in the cast are Lou Liberatore, Lenore Zann, Michael Connor, Scott Renderer, Michelle Kronin, Kimberly Pistone, Clark Gregg, and Sam Rockwell. Tuesday through Friday at 8 p..; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $29.50 on Tuesday through Thursday; $32.50 on Friday through Sunday. **Orpheum Theater,** 126 Second Avenue (477-2477).

WHAT ABOUT LUV?—Austin Pendleton, Judy Kaye, and David Green star in a musical version of *Luv*, Murray Schisgal's 1964 satire of love and human relationships; book by Jeffrey Sweet; lyrics by Susan Birkenhead, music by Howard Marren; directed by Patricia Birch. Through 1/19 (a varied schedule; phone first); $18–$20. **York**, 2 East 90th Street (534-5366).

WILLIE & ESTHER—James Graham Bronson's play, starring Hugh Dane and Bern Nadette and directed by Diann McCannon, is about the pairing of two people and dwells on the battle between man's desire for good and for goods. Tuesday–Saturday at 8; Saturday at 2, Sunday at 3 and 7; $20 to $25. At the **47th Street Theater**, 304 West 47th Street (718-596-2288).

WINDS OF CHANGE—Ron Breines's musical play of love and personal transformation in the midst of shifting cultural and political uncertainty in 1930s China; with book, lyrics and music by the playwright, choreography by Cha-Lee Kam Sum Chan; directed by Jeff Paul. Featured in the cast are Jeff Ranara, Andrew Djang, Rainbow Chow, Emmie Pai, R. J. Luna, Jean Muro, Hamilton Fong, Ford Tan, Nancy King, David Ng, Aimee Ng, Aya Ichida, Jeesue Kim, and Peter Kwang. 1/16 and 17 at 8 p.m.; 1/18 at 2 p.m. and 8 p.m.; $12. A Gallop Apace production at **Pace's Schaeberle Studio**, 41 Park Row (627-1571).

OFF OFF BROADWAY

AGENCY—Christie Dowda and Andy Ellis's play profiles the roller-coaster ride of two turbulent days in the life of an advertising agency; directed by Craig Tapscott. With Marinell Madden, D. L. Schroder, Lyle Coffield, Martin Evrall, Mark Rogers, Paul Tomayko, Megan Hickey, Linda Taylor, Jim Williams, Holly Grief, Bernard Jaffe, and Allen Bernard. 1/15 (a $25 gala including buffet) to 1/26; Wednesday, Thursday, and Saturday at 8; Friday at 7 and 10; Sunday at 3; $10. A Lightning Strikes and Manitou Theater production at **Synchronicity**, 55 Mercer Street (586-1001).

ANTAGONY—Heather Woodbury's socio-political satire addresses the idea of burial: buried pasts, buried culture, buried crimes, and buried lives; directed by Michael Yawney. Thursday, Friday, and Saturday at 8 p.m., Saturday also at 10 p.m.; $8; through 1/18. At the Experimental Theater of the **Henry Street Settlement**, 466 Grand Street (969-0614).

BEAUTY AND THE BEAST—This fairy tale is as old as time and comes to the stage in a gothic adaptation by Ray Bono, set in fourteenth-century England, and directed by Ed Lange. Marlene Goudreau plays Beauty and David Bunce is The Beast. 1/11 at 2 p.m., 1/12 at 3 p.m., 1/13 through 17 at 10:30 a.m.; $12–$15. A New York State Theater Institute production at the **Haft Theater**, 227 West 27th Street (442-5372).

CANDIDA—G. B. Shaw's comedy about a poet who falls in love with a preacher's wife; directed by David Zarko. Friday–Monday at 8, Sunday at 7; through 1/20; $10. **Ensemble**, 870 Sixth Avenue (213-0231).

COCKTAILS ON THE MOON—David Steinhart's comedy involves three women escaping from prison in order to seek revenge on the judge who sentenced them. Ghastly situations arise as they exact their revenge and escape to a Caribbean island; directed by Laura Jean Schwartau. Featured in the cast are Gloria Vernick, Christopher Carson, Michael Oberlander, Phyllis Lindy, Michael Gargani, Sherrie Morgan, and Ingrid MacCartney. Thursday through Sunday at 8 p.m.; $10; through 1/26. At the **Sanford Meisner Theater**, 164 Eleventh Avenue (206-1764).

THE DREAMER EXAMINES HIS PILLOW—John Patrick Shanley's play asks, "What's the point to it all?" Through a trio of father, daughter, and her boyfriend, we see internal conflicts come to light with comic reflections; directed by David Ganon. Featured in the cast are Ross Azzarella, Tom Cappadona, and Laura D'Arista. Thursday through Saturday at 8 p.m., Sunday at 4 p.m. and 7 p.m.; $10; through 1/26. A Critical Mass Ensemble production at the **Duality Playhouse**, 119 West 23rd Street (982-8309).

EPITAPH FOR EVE—A play for the 11-year-old through 18-year-old set, dealing with some of the problems of growing up, by teenagers living in a big city, performed by 7th-through-12th graders, written and directed by Jennifer Fell Hayes. 1/16, 17, 18 at 7:30; $5. **Lamb's Theater**, 130 West 44th Street (262-0200).

EXPLOSIONS—Inspired by a recent trip to Kiev, where the memory of Chernobyl is strong, Tkacz and Wanda Phipps's theater piece is based on its impact on individual lives. Thursday–Sunday at 8, Sunday (1/12 and 19) at 3; $10–$12; through 1/19. First floor at **La MaMa E.T.C.,** 74A East 4th Street (475-7710).

FELIX MITTERER DOUBLE BILL—This contemporary Austrian playwright's plays *Harvesting the Autobahn* and *Shunted into a Siding* are directed by Robert Schmidt and set in the visiting rooms of a psychiatric hospital and an old folks' home respectively. Thursday–Saturday at 8 and Sunday at 3; $10. At the **Elysium Theater**, 204 East 6th Street (713-5478).

FIVE VERY LIVE—An evening of one-act plays: David Van Matre's *Five Very Live*; Peter Hedges's *The Age of Pie*; David Ives's *Sure Thing*; Patrick Breen's *Call of the Wile E.*; Warren Leight's *Name Those Names*; and Howard Korder's *Wonderful Party*. Wednesday–Monday at 8 (Tuesdays are dark); $12; through 1/18. At the **Atlantic Theater**, 336 West 20th Street (645-8755).

FOOLS—Neil Simon, in a departure from his usual style, set this farce in old-world Russia in a tale of a village of eccentric characters and their attempts to remove a 200-year-old "curse"; directed by Timothy Keileber. Through 1/18, Wednesday through Saturday at 8; seniors admitted free Wednesday and Thursday. At the **Colony Theater**, 152 West 71st Street (595-0355).

FROZEN STYPH—At Ronald Jay Cohen's comedy, the audiences are invited to attend a dinner party in honor of the late frozen-food king. The evening includes dinner. Wednesday through Sunday at 8 p.m.; $65. A Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

HOT LITTLE ISLAND—John Wall's play shows how fireworks erupt when a pair of ex-lovers meet at a gay resort, each with a new mate in tow; directed by the playwright. Saturday at 6 p.m. and 9 p.m., Sunday at 3:30 p.m. and 7 p.m.; $15; through 2/23. At the **Wings Theater,** 154 Christopher Street (627-2961).

LEONIE IS EARLY, OR THE HAPPY SICKNESS— Georges Feydeau's farce, with the usual mix-ups, delicate confusion, and topsy-turvy laughs; directed by Fred Fondren. Featured in the cast are Walter Walker, Stephen Broker, Nancy Rodowicz, Sarah Fuerstein, Margaret Mackey, and Tanya Little. Wednesday through Saturday at 8 p.m.; $10; through 2/1. At the **Prometheus Theater**, 239 East 5th Street (477-8689).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth. Wednesday and Sunday at 9:30; $10. In repertory with Sonia Pilcer's *I-Land*, monologues in and about the Big Apple; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater**, 50 West 13th Street (675-6677). ● ●

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, centers on the effects winning the lottery has on 12 characters in an interracial cast surrounding a black family who learn that lots of cash doesn't necessarily solve all one's problems. Featured in the cast are Steve Baumer, C. C. Toni, John L. Bennett, Billy Ray Tyrons, Karl Calhoun, Otis Young Smith, Elise Chance, Bryan Roquemore, Bridget Kelso, Frederick Kiah, and Cyndi Galloway-O'Connor. Wednesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 4 p.m.; $8 to $15; through 1/26. **Billie Holiday Theater**, 1368 Fulton Street, Brooklyn (718-636-0918).

THE MIND KING—Written, designed, and directed by Richard Foreman, the work is an exploration of consciousness at war with itself and centers on hallucinatory, parablelike stories. Henry Stram and David Patrick Kelly are the protagonists. Tuesday–Sunday at 8 (no Wed.); through 3/1; $10. An Ontological-Theater production at **St. Mark's Church-in-the Bowery,** Second Avenue and 10th Street (533-4650).

OTHELLO—Modern-dress production of Shakespeare's tragedy; directed by Elfin Frederick Vogel; with Caleb Hart, Kathy Trageser, and Steven Viola. 1/16–2/1, Thursday through Sunday at 8 p.m.; 2/2 at 3 p.m.; $10. Hawk and Handsaw production at **Theater 22,** 54 West 22nd Street (741-1737).

SUAVE SUCCUBUS or THE GHOST AND MR. TAYLOR—Clint Jefferies's sex farce of murder, intrigue, a haunted house and its unwitting inhabitants; directed by Duane Mazey. Tuesday–Friday at 8; through 1/24; $15. **Wings**, 154 Christopher Street (627-2961).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake, to celebrate with the happy couple. Wednesday through Sunday at 7 p.m., Saturday and Sunday at 2 p.m.; phone for prices (279-4200). ● ●

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GLENN GOLDBERG—Abstract paintings on wood panels; through 1/20. Knoedler, 19 E. 70th St. (794-0550).

PER KIRKEBY—New abstract paintings based on landscape and geology, executed while Kirkeby was Artist-in-Residence at the Skowhegan School of Painting and Sculpture in Maine; through 2/22. Werner, 21 E. 67th St. (988-1623).

ZIVA KRONZON/SUSAN RUBIN—Molded paper sculptures that bring to mind archeological relics/Black and white photographic portraits of children of celebrities. Through 2/1. Urdang, 23 E. 74th St. (288-7004).

JOHN NEWMAN—Mixed-media drawings that display the same abstract organic shapes evident in the artist's sculpture; 1/18–3/7. Mathes, 851 Madison Ave. (249-3600).

MAN RAY/MERET OPPENHEIM—Paintings and works on paper by both; through 3/27. Kent, 47 E. 63rd St. (980-9696).

FREDERICK J. SYKES—Landscape paintings from the late 19th and early 20th centuries; through 2/22. Hirschl & Adler, 21 E. 70th St. (535-8810).

BILL TRAYLOR—Paintings and drawings on cardboard executed between 1939–42, by this self-taught artist who was born a slave in Alabama; through 2/8. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

57th Street Area

BENNY ANDREWS—Recent collage paintings and drawings from his "America" series; through 2/12. Deutsch, 29 W. 57th St. (754-6660).

MILTON AVERY—Oil paintings and works on paper that utilize the sun and moon as subject matter; through 2/1. Borgenicht, 724 Fifth Ave. (247-2111).

LOTHAR BAUMGARTEN—An installation of painted wall works, photographs, and a book, all titled "Carbon"; through 1/25. Goodman, 24 W. 57th St. (977-7160).

JOSE BEDIA/RICHARD SHAW—Large-scale irregularly shaped paintings that explore man's relationship to the natural world; through 2/1/Cast porcelain sculptures of ships that incorporate lights, giving the effect of a ship at night; through 2/29. Frumkin/Adams, 50 W. 57th St. (757-6655).

RONALD BLADEN—A selection of paintings and sculpture from the exhibition "Ronald Bladen: Early and Late" held at the San Francisco Museum of Art last summer and traveling to the Vancouver Art Gallery in Canada; through 2/1. Washburn, 41 E. 57th St. (753-0546).

JORGE CASTILLO/FRANCISCO LEIRO—Recent paintings and works on paper that depict obliquely-rendered still life and figures in a flattened space/Figurative sculptures executed in raw and polychromed carved wood, polyester, metal, and other materials. Through 2/1. Marlborough, 40 W. 57th St. (541-4900).

GIORGIO CAVALLON—Watercolors from the 1940s through the 1970s; through 1/30. McCoy, 41 E. 57th St. (319-1996).

MAX ERNST—Sculptures executed between 1934 and 1967; through 2/1. Navarra, 41 E. 57th St. (223-2828).

GREGORY GILLESPIE—Self-portraits executed between 1969–1991; through 2/9. Forum, 745 Fifth Ave. (355-4547).

BRUNO GIRONCOLI—Large-scale works on paper from the past two decades of mechanical and fetishistic imagery, by a Viennese artist; through 1/30. Ulysses, 41 E. 57th St. (754-4666).

JUHANNI HARRI—Assemblages made from junk and found objects by a Finnish artist; through 2/1. CICA, 724 Fifth Ave. (586-2422).

THOMAS HUCKER—Recent furniture that explores the juxtaposition of opposites, such as hard versus soft and transparent versus opaque; through 2/15. Joseph, 745 Fifth Ave. (751-5500).

ALAN JOHNSTON—New paintings and sculpture by this Scottish artist that explore minimal forms using a palette of black and white; through 2/1. Tilton, 24 W. 57th St. (247-7480).

TERENCE LA NOUE—Recent works in stained glass with mahogany frames; through 2/8. Emmerich, 41 E. 57th St. (752-0124).

JULIO LARRAZ—Recent paintings of aerial landscapes in New Mexico; through 2/9. Haime, 41 E. 57th St. (888-3550).

MCDERMOTT & MCGOUGH/ROBERT GRAHAM—Large format still-life photographs made with their turn-of-the-century mammoth plate camera in the traditional late 19th-century medium of toned gum bichromate/A large-scale cast bronze sculpture titled "Source Figure." Through 2/1. Miller, 41 E. 57th St. (980-5454).

ELIZABETH NEWMAN—Installations of objects that comment on history, relationships between people, cyclical growth, loss, and decay; 1/21–2/15. Lelong, 20 W. 57th St. (315-0470).

GEORGE RHOADS/RICHARD ESTELL—Audio-kinetic sculptures/Realist paintings. Through 2/5. Siegel, 24 W. 57th St. (586-0605).

RUGGERO SAVINIO—New paintings that explore contemporary life in Italy, depicting images of figures in interior and landscape settings; through 1/18. Daverio, 41 E. 57th St. (826-4210).

SACHA SOSNO—Recent marble and granite sculptures; through 2/1. Del Re, 41 E. 57th St. (688-7019).

THEODOROS STAMOS—An overview of paintings by this Abstract Expressionist; through 1/18. ACA, 41 E. 57th St. (644-8300).

JOYCE WAHL TREIMAN—A memorial exhibition of pastel drawings; through 1/25. Schmidt-Bingham, 41 W. 57th St. (888-1122).

NANCY WISSEMANN-WIDRIG—Paintings of family scenes in Long Island and Maine; through 1/31. Tatistcheff, 50 W. 57th St. (664-0907).

SoHo and TriBeCa

PETER AGOSTINI—A retrospective of figurative sculpture; through 2/29. Clasen, 470 Broome St. (334-0277).

GREGORY AMENOFF—Drawings in oil paint, ink, and charcoal that explore an organic trumpet shape; through 2/1. Munroe, 130 Prince St. (226-0040).

BEDRI BAYKAM—Recent paintings that refer to art history; through 2/1. Donahue, 560 Broadway (226-1111).

SEYMOUR BOARDMAN/HAYDN DAVIES—Abstract paintings that depict white planes broken by jagged lines of color/Reliefs and freestanding sculptures in metal. Through 1/25. Shapolsky, 99 Spring St. (334-9755).

ORLANDO AGUDELO-BOTERO—Paintings and multiples; through 1/24. Meisner, 96 Greene St. (431-9589).

KARL BENJAMIN—Abstract paintings from 1955 to 1990; through 2/15. Snyder, 588 Broadway (941-6860).

BARD BREIVIK—Sculptures that juxtapose organic and architectural forms, in stone, bronze, and other materials; through 2/8. Van Eck, 420 W. Broadway (219-0717).

JAMES LEE BYERS/ULAY—An installation titled "Self Portrait"/Large-scale Polaroid images that deal with African-American identity. Through 2/1. Baghoomian, 555 Broadway (941-1410).

NEIL CAMPBELL—New works; through 2/1. Rosen, 130 Prince St. (941-0203).

MICHAEL CHANDLER—Abstract paintings; through 2/1. Ala, 560 Broadway (941-1990).

CLYDE CONNELL/ERSY—Recent works/Sculptures. Through 2/1. Roger, 136 Prince St. (966-4017).

CHUCK CONNELLY—Paintings from the past ten years; through 1/25. Lennon, Weinberg, 580 Broadway (941-0012).

MARY COZENS-WALKER—Recent sculpture; through 1/25. Staempfli, 415 W. Broadway (941-7100).

ELONZO DANN—Geometric paintings; through 1/24. Coup de Grace, 579 Broadway (431-5799).

FRANCESCA DELGUERCIO/GENE JOHNSON—Paintings of geometric configurations in oil and wax/Small-scale paintings in encaustic and wax. Through 2/1. Condeso/Lawler, 76 Greene St. (219-1283).

TENNESSEE RICE DIXON/ZENA ZIPPORAH—Assemblages, collages, and books. Through 2/1. Granary Books, 568 Broadway (226-5462).

MOIRA DRYER—Seven paintings on rectangular wood panels that depict bleeding bands of color; through 2/1. Boone, 417 W. Broadway (431-1818).

LILI DUJOURIE—New works that use marble, plaster, mirrors, and velvet to explore such classical themes as "vanitas," the passage of time, life, death, and still life; through 2/8. Louver, 130 Prince St. (925-9205).

JOE FAFARD—Freestanding bronze line "drawings" of cows by a Canadian sculptor; through 2/8. 49th Parallel, 420 W. Broadway (925-8349).

JOHN FERREN—Paintings and sculpture from the artist's estate; 1/15–2/15. Perlow, 560 Broadway (941-1220).

FLECHEMULLER—Recent mixed-media paintings that incorporate writing in a series titled "Glyphs"; through 2/15. Jamison Thomas, 588 Broadway (925-1055).

FRANK GARDNER—Realist images constructed from mosaics of fabric; through through 2/1. Harris, 383 W. Broadway (431-6000).

LEON GOLUB—New paintings from his "Patriots" series interspersed with his paintings from the 1950s that portray the juxtaposition between covert and overt power; through 2/15. Baer, 476 Broome St. (431-4774).

PETER GREENAWAY—New paintings; through 1/25. Klagsbrun, 51 Greene St. (925-5157).

VICTOR GRIPPO—Conceptualworks, presented as part of "Art of the Americas: The Argentine Project"; through 1/25. Fawbush, 74 and 76 Grand St. (274-0660).

ROBERT HARMS—Recent abstract paintings that are derived from nature; through 1/22. Klarfeld Perry, 472 Broome St. (941-0303).

JAMES HARRISON—A survey of paintings and drawings from the late artist's forty-year career, concurrent with an retrospective of his works at the Chrysler Museum in Norfolk, Virginia (January 12 through March 8); through 2/1. LedisFlam, 584 Broadway (925-2806).

SUSAN HILLER—New works; through 2/8. Hearn, 39 Wooster St. (941-7055).

STEVAN JENNIS—Sculpture, paintings, and works on paper; 1/16–2/8. Helander, 415 W. Broadway (966-9797).

Y.Z. KAMI—Installation works, paintings, and self-portraits of the Iranian-born artist and his family; 1/16–2/8. Toll, 146 Greene St. (431-1788).

HENRY KLIMOWICZ—Recent cardboard sculptures; through 1/31. Callahan, 568 Broadway (925-2350).

SOL LEWITT/JOHN MURPHY—New works by both; through 1/25. Weber, 142 Greene St. (966-6115).

CHARLES LONG—New sculptures that incorporate objects of little value, such as popcorn and lumps of clay; 1/15–2/29. Koury, 89 Greene St. (334-5155).

RICHARD LONG/JAMES TURRELL—A sculpture titled "White Line"/A large-scale drawing of the site plan for the Roden Crater Project. Through 2/28. SteinGladstone, 99 Wooster St. (925-7474).

CHRISTOPHER LUCAS—New paintings; 1/18–2/22. Good, 532 Broadway (941-8066).

CHRIS MACDONALD—New wood sculpture; through 2/8. Beitzel, 102 Prince St. (219-2863).

LENORE MALEN—A series of 18 drawings in pastel on handmade paper and a limited-edition artist's book that explore themes of war and death; through 2/1. M-13, 72 Greene St. (925-3007).

FABIAN MARCACCIO/DANIEL WEINER—Paintings/Sculpture; 1/17–2/22. Lee, 588 Broadway (966-2676).

CHRISTIAN MARCLAY—New works; through 1/31. Cugliani, 40 Wooster St. (966-9006).

GUDRUN MERTES-FRADY—New paintings and drawings that are an intense exploration of the color red in all its permutations and associations; through 2/11. Rosenberg, 115 Wooster St. (431-4838).

MARIO MERZ—A survey of sculpture; through 2/22. Sperone Westwater, 142 Greene St. (431-3685).

CLAIRE MOORE—Figurative paintings with captions by this artist who studied with David Park and Fernand Leger; through 2/4. Kelly, 591 Broadway (226-1660).

MATT MULLICAN/LAWRENCE WEINER—A collaborative project titled "In the Crack of the Dawn"; through 2/22. Alexander Editions, 476 Broome St. (925-4338).

MARCEL ODENBACH—Collages and video installations; through 2/1. Shainman, 560 Broadway (966-3866).

DAVID ORTINS—Emblematic paintings in pigment and wax on wood panels; through 2/5. Auchincloss, 558 Broadway (966-7753).

GLORIA PETYAR—Works by an Australian aboriginal artist; through 1/25. Australia, 98 Greene St. (274-9835).

JACK PIERSON—Drawings about compulsiveness and love, sculptures constructed from urban ephemera, and photographs of the seedier side of Los Angeles; through 2/29. Cugliani, 40 Wooster St. (966-9006).

PRUITT-EARLY—A collaborative exhibition titled "Red Black & Green Red White & Blue" that explores *representations of African-Americans within post-1950s* American popular culture; through 1/29. Castelli, 420 W. Broadway (431-5160).

JEAN-PIERRE RAYNAUD—Recent sculptures; 1/18–2/8. Sonnabend, 420 W. Broadway (966-6160).

JOAN WALTEMATH—Paintings inspired by Islamic decorative motifs; through 2/1. Stark, 594 Broadway (925-4484).

JUDITH WEINPERSON—An installation of a large xerographic image made with 250 sheets of standard size white rag paper inserted into red vinyl "report covers" and attached to the wall with push pins; through 2/8. Arena, 128 Wooster St. (226-1420).

ALAN WEXLER—Architectural environments that ritualize everyday activities; through 2/8. Feldman, 31 Mercer St. (226-3232).

RACHEL WHITEREAD—Works in rubber, plaster, and marble that are casts of negative spaces enveloping such domestic objects as bath tubs, tables, beds, and entire rooms; through 2/8. Luhring Augustine, 130 Prince St. (219-9600).

Other

ASK & CHRISTINA STANKARD—Collaborative paintings that use mirrors as a metaphor; 1/16–2/2. La Mama, 6 E. First St. (505-2476).

PAMELA BENHAM—Recent abstract paintings; 1/15–2/15. New York Public Library's Tompkins Square Branch, 331 E. 10th St. (674-5362), Mon., Tue., Wed. 1–5.

FRANK BOWLING—Abstract paintings with collage and heavily built-up surfaces; through 1/18. Jennings, 219 E. 2nd St. (674-3939).

DAVID GOLDIN—Collages; 1/16–2/23. Illustration, 330 E. 11th St. (979-1014).

GERALD POUSSIN—An installation of furniture sculptures, carpets, theater sets, costumes, and posters; through 1/26. Swiss Institute, 35 W. 67th St. (496-1759).

ARTHUR RACKHAM—Paintings, watercolors, and drawings by this English artist who illustrated *Grimm's Fairy Tales, Peter Pan, Gulliver's Travels,* and other well-known books; through 2/19. Butler Library, Columbia University, W. 116th St. between Broadway and Amsterdam Ave. (854-2231), Mon.–Fri. 9–4:45.

ARTHUR SINGER—Paintings of birds from rain forest habitats; through 3/2. Central Park Zoo Gallery, 64th St. at Fifth Ave., in Central Park (861-6030), daily, 10–4:30.

GROUP SHOWS

Madison Avenue and Vicinity

CADE—1045 Madison Ave. (734-3670). Drawings by Bennett, Berthot, Di Suvero, Quaytman, Rotterdam, Wallach, others; through 1/18.

CUDAHY'S—170 E. 75th St. (879-2405). Photorealist paintings by Heinze, Lybecker, Mendenhall; through 2/1.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). 19th-century American landscapes by Bierstadt, Church, Durand, Heade, Miller, Whittredge; through 2/22.

MARBELLA—28 E. 72nd St. (288-7809). 19th- and 20th-century paintings by Bricher, Clark, Hallowell, Reid, Wyant, others; through 1/18.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0475). "Beyond Nature," with works by Fishman, Johnson, Lowenstein; through 2/1.

NISSMAN, ABROMSON & CO.—52 E. 76th St. (288-1862). Master drawings from 1500 to 1900, by Bandinelli, Gandolfi, Lanfranco, Raimondi, Tiepolo, others; through 1/25.

RALPH—43 E. 78th St. (288-5222). "Modern Drawings," with works by Ackling, Cottingham, Fussmann, Hesse, Horn, Saura, Sultan, Wilmarth, others; through 1/31.

SCULPTURE CENTER—167 E. 69th St. (879-3500). "January," with sculpture by DeFrank, Dudis, Levenstein, Shiflett, Wiener; "Grief in an Age of Scientific Advance: Video Installation by Bill Beirne"; through 1/25.

SPANIERMAN—50 E. 78th St. (879-7085). "In Praise of *Women: Images of Leisure and Independence,*" with works by Benson, Cassatt, Chase, Davies, Weir, others; "The Eight and Their Circle," with works by Bellows, Glackens, Henri, Luks, Marsh, Sinn, Sloan, others; through 3/28.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Still-life paintings and works on paper by Avery, Graham, Hartley, Matulka, Maurer, Stella, others; through 2/22.

57th Street Area

BARON/BOISANTÉ—50 W. 57th St. (581-9191). Works by Anderson, Dinter, Polke, Wells; through 2/28.

BLUM HELMAN—20 W. 57th St. (245-2888). Paintings by Deutsch, Gipe, Ruscha; 1/15–2/15.

COLOMBIAN CENTER—140 E. 57th St. (421-8300). Prints by Giangrandi, Johns, Mejia, Oldenburg, Rauschenberg, Roda, Rothenberg, Vanegas; through 1/30.

DE NAGY—41 W. 57th St. (421-3780). Abstract works by Golubov, Nozkowski, Porter; through 2/6.

DRUTT—724 Fifth Ave. (974-7700). "Contemporary Dutch Ceramics," with works by Brandt, Koster, Nanning, Stevens, van Loon; 1/16–2/22.

EMMERICH—41 E. 57th St. (752-0124). "Abstract Painting: The 90s," curated by Barbara Rose, with works by Ashbaugh, Buchwald, Chase, Crile, Hitch, Jensen, Murray, Willis, others; through 1/25.

FISCHBACH—24 W. 57th St. (759-2345). Recent works by Behnke, Blaine, Brandt, Freilicher, Nick, Wilson,

SOLUTIONS TO LAST WEEK'S PUZZLES

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others; through 2/1.

FITCH-FEBVREL—5 E. 57th St. (688-8522). An accrochage of prints and drawings by 19th and 20th-century artists, including Braque, Demazieres, Meckseper, Normann, Pascin, Robbe, Tissot, Yake; through 2/29.

FRENCH—24 W. 57th St. (247-2457). "The New Whitney Dissenters," with works by Atkinson, Daub, Gregor, Hull, Palmer, Sprung, Van Horn, Witkin, others; through 2/1.

JANIS—110 W. 57th St. (586-0110). Sculpture by Arp, Chillida, Giacometti, Klein; through 2/8.

MIDTOWN PAYSON—745 Fifth Ave. (758-1900). Self-portraits by Baskin, Beckman, Benton, Bishop, Cadmus, Evergood, Katz, Kushner, Laemmle, Levine, Moller, Wood, others; through 2/1.

PAINEWEBBER—1285 Ave. of the Americas (713-2885). "Ancient Faces: The Mask in Modern Mexico"; 1/16–4/3.

PRATS—24 W. 57th St. (315-3680). New editions of prints by Alechinsky, Chia, Christo, Condo, Cucchi, Guinovart, Held, Lledos, Motherwell, Plensa, Tapies, Zush, others; through 1/26.

SHEEHAN—41 E. 57th St. (888-4220). "American Lithography: 1860–1991," with works by Bellows, Cassatt, Homer, Johns, Marden, Pollock, Rauschenberg, others; through 1/18.

SoHo and TriBeCa

A/C PROJECT ROOM—580 Broadway (226-7271). Political art and posters from the past 25 years, including works by Edelson, the Guerrilla Girls, ACT-UP, West, others; 1/15–2/12.

ALEXANDER—59 Wooster St. (925-4338). Drawings by Anderson, Artschwager, Chase, Freud, Lemieux, Mullican, Otterness, Thek, Winters, others; through 1/25.

ART IN GENERAL—79 Walker St. (219-0473). "The Results are In," with works by Franklin, Fujiyoshi, Herzog, Umbrico; "San Diego: America's Finest? Public Questions in a Private City," with collaborations by Avalos, Hock, Kessler, Kirkwood, Sisco, Small; installations by Sligh, Tomney; 1/18–2/29.

BLUM HELMAN WAREHOUSE—80 Greene St. (226-8770). Works by LeDray, Moffett, Otterson, Simmons; through 2/1.

BRIET—558 Broadway (334-0433). "Domenikos Theotokopoulos: A Dialogue," with works by Ahearn, Applebroog, Delaney, Fischl, Gutierrez, Tacla, Wojnarowicz, others; through 1/25.

BRIDGEWATER/LUSTBERG—529 Broadway (941-6355). Works by Del Deo, Lucchesi, Rabinowitz; through 2/8.

BROWN—23 Watts St. (219-1060). "Dysfunction in the Family Album," with works by Elizondo, Ess, Farber, Humphrey, Lucas, Martori, Masullo, Williams; through 2/15.

CAVIN-MORRIS—560 Broadway (226-3768). Visionary works by Charinda, Elizondo, Harvey, Morrison, Ouattara, Rios, Venegas, Saar, others; through 2/8.

COWLES—420 W. Broadway (925-3500). Drawings by Africano, Bates, Cobo, Dickson, Ferrer, Gianakos, Hammond, Williams; through 2/1.

DRAWING CENTER—35 Wooster St. (219-2166). Drawings by Casco, Clements, Cohen, Fahlen, Kahn, Matalon, Svenningson, Webster; through 2/15.

ENGELHORN—591 Broadway (966-6882). Works by Capps, Hoffmann, Kohn, Sasaki, Scarritt; through 1/25.

ERGANE—469 W. Broadway (228-9600). Works by Alexander, Francis, Haring, Kostabi, Warhol, Zuloaga, others; through 1/31.

EXIT—578 Broadway (966-7745). "The Hybrid State," with works by Applebroog, Camnitzer, Downey, Durham, Fay, Gómez-Pēna, Grossman, Hammons, Kearns, Sanchez, Van Dalen, Vicuña, Von Rydingsvard, Wodiczko, Wong; through 1/25.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Good Revolution," an exhibition of books from Franklin Furnace's international book archive, selected by Richard Prince; through 5/29.

HARVEY—537 Broadway (925-7651). "Music for Eye & Ear," with works byAndersen, Ay o, Dupuy, Friedman, Higgins, Knowles, Moorman, Paik, Vautier, Zazeela, others; through 1/25.

KIND—136 Greene St. (925-1200). "My Father's House Has Many Mansions," with works by Brown, Colescott, CPLY, Finster, Greenwold, Hull, Israel, Nilsson, Ramirez; 1/18–2/22.

KLEIN—594 Broadway (431-1980). "Trains II," with works by Casebere, Ericson & Ziegler, Ferrara, Mullican, McBride, others; through 1/18.

LANDFALL PRESS—584 Broadway (274-0740). Works by Buck, Fitzpatrick, Kocianski, Pasin-Sloan, Zaloudek; through 1/31.

M-13—72 Greene St. (925-3007). "Black + White," with paintings and sculpture by Feinstein, Franzen, Knowlton, Sofer, Thiele; through 2/1.

MARCUS—578 Broadway (226-3200). Works on paper by Adams, Conner, Drake, Larmon, Richter, Rule; through 1/29.

NOSEI—100 Prince St. (431-9253). Works on paper by Basquiat, Bowen, Ceccobelli, Kuitca, Mueller, Oppenheim, Rule, Schuyff, others; through 1/30.

POSTMASTERS—80 Greene St. (941-5711). "Immediate Reality," with works by De Jong, Franklin, Katz, Mosher; through 2/8.

PRETTO—103 Sullivan St. (431-3041). Works that incorporate photography and text by Baldesssari, Barry, Piemontese; through 1/25.

PROTETCH—560 Broadway (966-5454). "Stubborn Painting: Now and Then," with works by Bess, Feeley, Guston, Heilmann, Lasker, Nozkowski, Taaffe, others; through 1/25.

RUBENSTEIN—130 Prince St. (431-4221). "Easel Painting," with works by Baechler, Bleckner, Fischl, Katz, Scherman; through 2/29.

RUBIN SPANGLE—395 W. Broadway (226-2161). Works by Eckhart, Ellis, Halley, Kelly, Marden, Martin, Smith; ; through 2/8.

SERMAS—19 Greene St. (431-5743). "The Poetic Impulse," with works by Emmart, Haerer, Kozak, Lewis, Malen; through 2/1.

SHAFRAZI—130 Prince St. (274-9300). Watercolors and works on paper by Bleckner, Calder, Clemente, De Kooning, Guston, Long, Morley, Rosenquist, others; through 1/25.

SOLO—578 Broadway (925-3599). Prints by Bourgeois, Connor, Dill, Feintuch, Minter, Pondick, Sheehan, Vital; through 2/8.

STAIB—8 Greene St. (941-5977). Works by artists who exhibit their work with The Bachelier-Cardonsky Gallery in Kent, Connecticut; through 1/25.

STUX—155 Spring St. (219-0010). Invitational show with works by Aitken, Black, Combs, Deleporte, Moore, Seliger, Semmes, others; through 2/1.

THEODORE—580 Broadway (274-8260). "A Secret History," with works by Fleishman, Lieberman, Zars; through 2/1.

303—89 Greene St. (966-5605). Works by King, Szold, Williams; through 2/1.

TRIBECA 148—148b Duane St. (408-4073), Wed.–Sun. 1–6. Works by Dean, Frelgo, Scully, Young; through 2/1.

WEISS—68 Laight St. (925-7313), Thur.–Sat. 12–6. "Earth Memories," with paintings and sculptures by Dent, Fine, Handorff, Lathrop, Martin, Raymond; through 1/31.

Other

AUSTRIAN CULTURAL INSTITUTE—11 E. 52nd St. (759-5165), Mon.–Fri. 10–5. Works by Honetschlaeger, Plank, Ramaseder; through 1/31.

CBGB—315 Bowery (334-9670). "Exiles on Mainstreet," with works by Bicini, Dean, Gosfield, Pettibone, Reiland, Winters, others; through 1/25.

COLUMBIA UNIVERSITY—Wallach Art Gallery, Schermerhorn Hall, Broadway and 116th St. (854-7288), Wed.–Sat. 1–5. "Victorian Pleasures: American Board and Table Games of the 19th Century"; through 1/25.

COOPER UNION—7 E. 7th St. (353-4165), Mon.–Fri. 12–7, Sat. 12–5, closed Mon., Jan. 20. Paintings and sculpture by fine art graduates from 1975 to 1987, including Baechler, Dokoupil, Taaffe, others; through 2/12.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (718-658-7400). "Malcolm X: The Man, The Meaning," with works by Brown, Catlett, Coe, Little, Rand, Tisdale; through 1/25.

MET LIFE—24 E. 24th St. (578-2723). "Different Drummers," with works by Butler, Doyle, Hawkins, Massey, Sudduth; through 2/1.

NEWHOUSE CENTER FOR CONTEMPORARY ART AT SNUG HARBOR—1000 Richmond Terrace, Staten Island (718-448-2500). "Neoteric Jewelry," with works by Babetto, Dziuba, Freeman, Marx, Quigley, others; through 1/19.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West and Orange St., Brooklyn (718-855-7882). "Inside Bedford Stuyvesant"; "You'll Have to be Put in a Bowl to Beg: Installation by Michael Timpson"; 1/16–2/21.

WHITE COLUMNS—154 Christopher St. (924-4212). "Donald Traver"; "We Interrupt Your Regularly Scheduled Programming," with works by Bialobroda, Gipe, Kidd, Lenski, Ligon, Marshall, others; "White Rooms: Works by Jack Pierson, Tom Burr, Teresa Schmittroth."; 1/17–2/9.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island, N.Y. (718-816-4506), Thu.–Sun. 12–5. $2 donation suggested. "The American Woman," an exhibition of photographs selected in a competition sponsored by *Parade* magazine and the Eastman Kodak Company; through 2/2.

ILSE BING—Photographs taken in Frankfurt in the late 1920s, and in Paris and New York in the 1930s; 1/15–2/29. Houk Friedman, 1094 Madison Ave. (628-5300).

EDOUARD BOUBAT—Photographs of people taken all over the world, from the 1950s to the present; 1/21–2/29. Witkin, 415 W. Broadway (925-5510).

LYNNE COHEN—Large-scale photographs of semi-public places designed for research, instruction, or relaxation; through 2/8. P.P.O.W., 532 Broadway (941-8642).

JED DEVINE—A survey of recent still lifes and a group of prints that document a playful and erotic series of drawings created by the photographer in the 1970s; 1/15–2/8. Lieberman & Saul, 155 Spring St. (431-0747).

HORST—Platinum palladium photographs of nudes, still life, and plants from the past sixty years; through 1/25. Staley-Wise, 560 Broadway (966-6223).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Mountains: Sixty Years of Photographs by Bradford Washburn"; "Sheila Metzner 1991: A Retrospective"; through 2/2.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 2/15: "The Legacy of W. Eugene Smith: Twelve Photographers in the Humanistic Tradition."

KEN MATSUBARA—Photographs of geometric forms; through 2/8. Baum, 588 Broadway (219-9854).

SHEILA METZNER—A selection of black-and-white photographs of metal objects; through 2/8. Danziger, 415 W. Broadway (226-0056).

MILLER—138 Spring St. (226-1220). Soviet photography from 1918–1939, with works by Alpert, Debabov, Ignatovich, Rodchenko, Shaikhet, others; through 2/15.

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56th St. (753-5365). Photographs of Paris in the years between 1880 and 1914 from the Archives of Roger-Viollet; through 2/27.

RICE—325 W. 11th St. (366-6660). "Spiritual Travels," with works by Frank, Goldman, Hood, Marshall, Rentsch, Serbin, Storch, Teixidor; through 2/2.

STEVEN RUBIN—Photographs of families in West Athens, Maine; through 2/17. Camera Club of New York, 853 Broadway (260-7077).

ADRIENNE SALINGER/DENISE MARCOTTE—Color photographs of teenagers in their bedrooms by both; through 2/9. YWCA, 610 Lexington Ave. (735-9735), Mon.–Fri. 11–7, Sat. 11–4.

VALERIE SHAFF/PATRICIA SULLIVAN—Landscape photographs made with a pinhole camera/Photographs with text. Through 1/26. PS 122, 150 First Ave. (228-

4150).

GERARD TRAQUANDI/EUGENE ATGET—Large-scale photographic still lifes and landscapes using the gum-bichromate process/Vintage prints of locations in and around Paris. Through 2/15. Zabriskie, 724 Fifth Ave. (307-7430).

WILLIAM WEGMAN—Black-and-white photographs from the 1970s that use language, props, and theatrics to express whimsical ideas; 1/16–2/22. Pace/MacGill, 32 E. 57th St. (759-7999).

PERFORMANCE

LA MAMA—74A E. 4th St. (254-6468). 1/16–2/2, Thu.–Sun. at 7:30: John Jesurun in "Iron Lung." $12. 1/20 at 8: Eileen Myles. $12.

NADA—167 Ludlow St. (420-1466). 1/15, 1/22, 1/29 at 10: Jude Schwendenwien in "Jude Goes to Hollywood." $8.

P.S. 122—150 First Ave. (477-5288). 1/16–19 at 8: Terry Galloway in "Lardo Weeping." $10. 1/16–19 at 9: Salley May in "The Castle Mutes." $10.

THE KITCHEN—512 W. 19th St. (255-5793). 1/16–19, 1/23–26 at 8:30: Purgatorio, Ink. in "Dialectica/Diabolico." $15.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 1/19: "Frank Lloyd Wright: Preserving an Architectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 2/23: "Chiefly Feasts: The Enduring Kwakiutl Potlatch." Through 1/19: "Wilderness America." Through 3/1/92: "Birds in Art."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through Through 3/15: "Motifs and Meanings in Asian Art: Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 2/28: "Quattrocento: Early Italian Panel Paintings." Through 12/30: "Recent Print Acquisitions." Through 12/13/92: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 5/31: "Brice Marden—Cold Mountain." Through 2/2: "Lawrence Weiner: Displacement." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50; children, students, and seniors $1. Through 8/14: "Come All You Gallant Heroes: The World of the Revolutionary Soldier."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 2/18/92: "The Sigmund Freud Antiquities: Fragments from a Buried Past." Through 1/26: "From Expressionism to Resistance, Art in Germany 1909–1936: The Marvin and Janet Fishman Collection."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 1/26: "Forever Wild: The Adirondack Experience."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 3/22: "John Singer Sargent's Alpine Sketchbook: A Young Artist's Perspective." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 1/15: "The Spanish Guitar." Through 2/23: "East Asian Lacquer: The Florence and Herbert Irving Collection." Through 2/16: "Stuart Davis, American Painter." Through 3/15: "French Architectural and Ornament Drawings of the 19th Century." Through 1/31: "Picturing Africa: Photographs of the Zulu, 1870–1900." 1/16–9/13: "Royal Art of Benin from the Perls Collection: Treasures from an African Kingdom." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3.

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 3/1: "Patterns of Prestige: The Development and Influence of the Saltillo Sarape." Through 3/10: "Santos de Palo: The Household Saints of Puerto Rico."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0581). Tue.–Sun. 11 a.m.–6. $3.50; students, seniors, and children $2.50. 1/18–5/10: "The Edge of Light: Rudie Berkhout, Sam Moree, Dan Schweitzer, and Doris Vila."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students and seniors $4; Thu. 5–9 pay what you wish. Through 1/15: "Selections from the Drawings Collection." Through 3/24: "Richard Serra: Afangar Icelandic Series." Through 3/24: "For 25 Years: Gemini G.E.L." Through 1/28: "Projects: Art Speigelman." Through 3/29: "Lighting from the Sixties and Seventies."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $2. Through 2/16: "The Artistic New York of Louis-Comfort Tiffany." Through 2/23: "The Committed Eye: Alexander Alland's Photography." Through 7/93: "Broadway! 125 Years of Musical Theater." Through 5/17/92: "Remember the Children: Daniel's Story."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5 (free Tue. 5–8). $2.50, seniors and students $2. Through 3/12: "Hallowed Haunts: The Drawings and Watercolors of Charles Addams." Through 3/12: "Samuel F. D. Morse: A Bicentennial Tribute to the National Academy's Founder."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. 1/15–4/19: "1 + 1 + 1: Works by Alfredo Jaar." 1/15–2/28: "The Big Nothing ou le Presque Rien." 1/15–4/19: "My Spirit: Works by Jeffry Mitchell."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 4/5: "While They Fought: The Home Front in New York City." Through 1/26: "Imagining the New World: Columbian Iconography."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/15: "Documents of Dissent." Through 2/22: "King Arthur: Looking at the Legend." Through 3/7: "Edna St. Vincent Millay." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 2/17/92: "Carl Michel: Design for the Ballet."

OLD MERCHANT'S HOUSE—29 E. 4th Street (777-1089). Sun. 1–4. $3. New York's only family home preserved intact from the 19th century. Home to Seabury Tredwell and family from 1835 to 1933, the house reflects the lifestyle of a typical New York City upper-middle-class family of the last century.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, L.I. (516-283-2118). Mon., Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2. Through 2/2: "Malcolm Morley: Watercolors."

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 2/9: "Dennis Oppenheim: And the Mind Grew Fingers."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 2/2: "Mel Chin: Viewpoints."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

SOUTH STREET SEAPORT MUSEUM—Fulton St. between South and Water Sts. (669-9400). Daily 10 a.m.–5. $6, seniors $5, children $3. Through 3/22: "A Mariner's Fancy: The Whaleman's Art of Scrimshaw." Through 3/22: "Herman Melville's Picture Gallery." Through 2/16: "Hemm'd Thick with Sailships."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 3/1: "1990–1991 Artists in Residence: Ada Pilar Cruz, Leonardo Drew, Eve Sandler." Through 6/7/92: "Africa and the Diaspora: Selections from the Permanent Collection."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 3/1: "Abstracting the Landscape: The Artistry of Landscape Architect A.E. Bye."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 2/2: "Celebrating Calder." Through 3/1: "Alexis Smith." Through 3/15: "Variations on Themes: Recent Print Acquisitions." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 2/8: "Ellen Driscoll: The Loophole of Retreat." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 3/18: "American Masters: Works from the Permanent Collection." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 2/14: "Between Mondrian and Minimalism: Neo-Plasticism in America."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 1/15 at 10 a.m. and 2: "Important Old Master Drawings." On view from 1/11. 1/16 at 10 a.m.: "Important Old Master Paintings." On view from 1/11. 1/18 at 10 a.m. and 2: "Important American Furniture, Silver, Folk Art, and Historical Prints." On view from 1/11.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 1/16 at 10 a.m. and 2: "Silver." On view from 1/11. 1/21 at 10 a.m.: "English and Continental Furniture & Decorations." On view from 1/18.

DOYLE—175 E. 87th St. (427-2730). Next sale on 1/22.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 1/15 at 10:15 a.m. and 2: "European Works of Art." On view from 1/11. 1/17 at 10:15 a.m.: "Old Master Paintings." On view from 1/11.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Tuesday, January 14

NEW YORK PHILHARMONIC, Leonard Slatkin conductor; with violinist Salvatore Accardo. Mozart's Symphony in F, K. 19a; Shostakovich's Violin Concerto No. 1; Corigliano's Symphony No. 1. Avery Fisher Hall at 8. $10–$50. Pre-concert Mozart recital at 7; free for ticketholders.

"MERANOFEST AT MERKIN"—With violinist Renee Jolles, pianist Lev Natochenny. Schubert's Sonata in D, D. 384; Busoni's Sonata in E Minor, Op. 29; Brahms's Sonata in D Minor, Op. 108. Merkin Concert Hall at 8. $15.

NEW YORK SINGING TEACHERS' ASSOCIATION—Works of Kenneth Newbern, George Fischoff, Richard Lane, Ken Gilmartin, John Duke, Paula Mlyn, William Young, Jay Pouhe, Joyce Susskind. Del Terzo Studios, Carnegie Hall Building, Room 856, Seventh Ave. and 56th St. (689-4596), at 8:15. Free.

Wednesday, January 15

"ABSOLUT CONCERTO III"—New American music, including Aaron Jay Kernis's *Second Symphony;* works by Joseph Turrin and John David Earnest. Featuring David Diamond's *This Sacred Ground* (N.Y. premiere), performed by the New York Choral Society, the American Boy Choir, and the New Jersey Symphony, Hugh Wolff conductor. Avery Fisher Hall at 7:30. $15–$25.

ST. LUKE'S CHAMBER ENSEMBLE—With guest pianist Donna-Lee Weng. Music of Vittorio Rieti, including world premieres of *Dodicetto*, *Improvviso Tripartito*, and *Marchant Suite*. Weill Recital Hall at 8. $10.

MUSIC TODAY ENSEMBLE, Christopher Kendall conductor; featuring baritone William Sharp. David Froom's *Down to a Sunless Sea: A Rhapsody for String Quintet;* Jon Deak's *Hyde and Jekyll;* George Crumb's *Songs, Drones and Refrains of Death*. Merkin Concert Hall at 8. $12. Free pre-concert discussion with Deak, at 7.

DOWNTOWN GIRLS CHORUS, Christa Patton conductor. Traditional Christmas, Chanukah, and New Year music. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 7:30. Donation.

NEW YORK BACH ENSEMBLE—Bach's Cantata No. 4, "Christ lag in Todesbanden"; "Brandenburg" Concerto No. 4; motet: "Singet dem Herrn." Wallace Hall, Church of St. Ignatius Loyola, Park Ave. and 84th St. (439-8044), at 8. $12.

EUGENIA ZUKERMAN, flutist/**ANTHONY NEWMAN,** keyboardist. Works by Haydn, Mozart, Beethoven. New York Public Library, Fifth Ave. and 42nd St. (340-0849), at 6. Tickets available in Rm. M6; $7.50.

MATTHEW HERREN, cellist/**STEPHEN GOLSING,** pianist. Works by Beethoven, Schumann, Barber. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

JAZZ AT MIDDAY—With composer-vocalist Michael Brown. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

Thursday, January 16

NEW YORK PHILHARMONIC, Leonard Slatkin conductor; with pianist Christian Zacharias. Claude Baker's *Shadows* (N.Y. premiere); Mozart's Piano Concerto, K. 503; Dvorak's Symphony No. 6. Avery Fisher Hall at 8. $10–$50.

SYLVAN WIND QUINTET—Flutist Svjetlana Kabalin, oboist Mark Hill, clarinetist Alan Kay, bassoonist Charles McCracken, hornist Scott Temple. Featuring pianist Claude Frank. Beethoven's Piano Quintet in E-flat, Op. 16; Damase's *Seventeen Variations;* Pilss's *Serenade;* Irving Fine's Partita for Wind Quintet. Weill Recital Hall at 8. $15; $65 includes post-concert reception at the Russian Tea Room.

BILLY TAYLOR TRIO—Pianist Billy Taylor, bassist Victor Gaskin, percussionist Bobby Thomas. Featuring saxophonist Jimmy Heath. Metropolitan Museum of Art at 7. $18.

JUILLIARD FACULTY RECITAL—Featuring violinist Felix Galimir and pianist Jacob Lateiner. Serkin's String Quartet; works by Mozart: Sonata for Violin and Piano; Minuet in G; Minuet in C; Quintet in E-flat for Piano and Winds, K. 452; Divertimento in D, K. 205. Juilliard Theater, 155 W. 65th St. (769-7406), at 8. Free; tickets required.

BARGEMUSIC—Violinist Ik-Hwan Bae, violist Toby Hoffman, pianist Joseph Villa, cellist Sung-Won Yang. Schubert's *Rondo Brillant* in B Minor for Violin and Piano; Brahms's Sonata No. 1 in F Minor for Viola and Piano, Op. 120; Faure's Piano Quartet in C Minor, Op. 15. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

ANTARA DEL BARRIO—Andean music played on the quena, zampona, charango, congas, and cajon. Library of the Brooklyn Historical Society, 128 Pierrepont St. (718-624-0890), at 6:30. $5.50.

Friday, January 17

NEW YORK PHILHARMONIC—See 1/16. Today at 2. Pre-concert Mozart recital at 1; free for ticketholders. Pre-concert lecture at 11 a.m.; $10.

ILYA ITIN, pianist (N.Y. debut). Beethoven's Sonata, Op. 110; selections from Debussy's *Estampes;* Chopin's Nocturne No. 1 in C Minor, Op. 48; Chopin's Barcarolle in F-sharp, Op. 60; works by Rakhmaninov, including two preludes and Sonata No. 2 in B-flat Minor, Op. 36. Alice Tully Hall at 8. $10.

"NEW SOUNDS LIVE"—With bassist Glen Moore; vocalist Nancy King; Borneo Horns; Robert Fripp's League of Crafty Guitarists: the California Guitar Trio; the Turtle Island String Quartet. Town Hall at 8. $15.

GREENWICH VILLAGE ORCHESTRA—Shostakovich's Quintet for Piano and Strings; works by Debussy, Faure, and Schumann. National Arts Club, 15 Gramercy Park South (969-0197), at 7:30. Benefit; $50.

MARK SALMAN, pianist. Two sonatas by Haydn; Clementi's Sonata No. 2 in B Minor, Op. 40; Beethoven's Sonata in E-flat, Op. 7. Marymount Manhattan Theatre, 221 E. 71st St. (203-322-1292), at 8. $12.

SHANNON CARSON, mezzo-soprano; with pianist Esther Schwartz. Opera pieces and classical songs. CAMI Hall, 165 W. 57th St. (397-6900), at 7. $6.

GRYPHON & CO.—Folk music. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

Saturday, January 18

EMANUEL AX, pianist. Haydn's Sonata No. 6 in B Minor, Op. 14; Bernstein's *Touches;* works by Chopin: Nocturne No. 1 in B Minor, Op. 62; Berceuse in D-flat, Op. 57; Scherzo No. 2 in B-flat Minor, Op. 31; Brahms's Sonata No. 3 in F Minor, Op. 5. 92nd Street Y at 8. $35.

OBERLIN COLLEGE CHOIR and **OBERLIN MOZART ORCHESTRA,** Daniel Moe and Bridget-Michaele Reischl conductors; with soprano Katherine Harris, mezzo-soprano Andrea Cawelti, tenor Kenneth Tarver, bass Mark Moliterno. All-Mozart program: Missa brevis in D, K. 194; Symphony No. 30 in D, K. 245; Church Sonata in D, K. 245; "Misericordias Domini," K. 222; "Venite Populi," K. 260; Symphony No. 29 in A, K. 201. Alice Tully Hall at 8. $10–$15.

NEW YORK PHILHARMONIC—See 1/16. Pre-concert Mozart recital at 7; free for ticketholders.

ELWYN ADAMS and **PIERRE D'ARCHAMBEAU,** violinists; with pianist Leon Bates. Beethoven's Sonata No. 5 in F, Op. 24, "Spring"; Sinding's Serenade, Op. 92; Beethoven's Sonata No. 9 in A, Op. 47; Sarasate's *Navarra,* Op. 33. Weill Recital Hall at 8:30. $15.

WAVERLY CONSORT—"Shaping the Invisible." Court and chapel music from Italy in the age of Columbus. Works by Josquin, Desprez, Isaac, Busnois, others. Town Hall at 8. $17–$25.

DARIUSH TALA'I, tar and setar player/**DJAMCHID CHEMIRANI,** zarb player. Classical music of Persia. Merkin Concert Hall at 8. $15.

JUILLIARD FACULTY RECITAL—Featuring flutist Bradley Alan Garner. Paul Hall, 60 Lincoln Center Plaza (769-7406), at 6. Free.

CHAMBER MUSIC SOCIETY OF THE INSTITUTE—Kodaly's Serenade for Two Violins and Viola; Brahms's Piano Quartet in G Minor, Op. 25; Chausson's Concerto for Piano, Violin and String Quartet, Op. 21. Ukrainian Institute of America, 2 E. 79th St. (288-8660), at 8. $20.

GREGG SMITH SINGERS—"Humor." Canons by Mozart and Schoenberg; works by Bernstein, Sowash, and Smith; N.Y. premieres of works by Menotti and Dennis Riley; world premiere of Jack Beeson's *Magicke Pieces*. St. Peter's Church, Lexington Ave. and 54th St. (874-2990), at 8. $15.

BEJUN MEHTA, vocalist; with pianist Darren Motice. Steinway Hall, 109 W. 57th St. (246-1100), at 7. Free; reserve.

MANNES FACULTY RECITAL—Clarinetist Joseph Rutkowski and pianist Elliot Finkel. Works by Bernstein, Schumann, Busoni, Debussy, Brahms. Mannes College, 150 W. 85th St. (580-0210), at 8. Free.

JUILLIARD STRING QUARTET—Haydn's String Quartet No. 2 in B Minor, Op. 64; Milhaud's String Quartet No. 17; Brahms's String Quartet in B-flat, Op. 67. Washington Irving High School, 201 W. 54th St. (586-4680), at 8. $3.50.

Sunday, January 19

ORCHESTRA OF ST. LUKE'S, Robert Shaw conductor; with soprano Benita Valente, mezzo-soprano Florence Quivar, tenor Neil Rosenshein, bass Alastair Miles, the Robert Shaw Festival Chorus and Singers. Beethoven's *Missa Solemnis* in D, Op. 123. Carnegie Hall at 3. $12–$50.

DON SHIRLEY, pianist; with cellist Marisol Espada and bassist Kenneth Fricker. Solo piano works by Rakhmaninov and Chopin; trio works by Shirley, including his *Porgy and Bess Suite* and *African Liberation Suite*. Carnegie Hall at 8. $12–$25.

BARTOK STRING QUARTET—Bartok's String Quartet No. 4; Ravel's String Quartet; Kodaly's String Quartet No. 1. Alice Tully Hall at 7:30. $15.

ARNOLD BURTON, bass-baritone. Negro spirituals and dramatic monologues. Merkin Concert Hall at 3. $15.

ANNER BYLSMA, cellist. Bach Suite Nos. 2, 4, and 6 for Unaccompanied Cello. Bylsma will also play the cello piccolo. Corpus Christi Church, Broadway and 121st St. (666-0675), at 4. $12.

MICHAEL PARLOFF, flutist; with harpsichordist Gerald Ranck, oboist John Ferrillo, others. Works by Bach, Ibert, Blavet, Hurnik, Bach. Madison Avenue Presbyterian Church, Madison Ave. and 73rd St. (663-6135), at 4. Donation.

GROUP MUHABBET—Folk and sufi music of Turkey. Uris Auditorium, Metropolitan Museum of Art, at 2:30. $10.

ARTEK ENSEMBLE—Church cantatas by Buxtehude, Bruhns, J. C. Bach, and Schmelzer. St. Paul's Chapel, Broadway and Fulton St. (602-0873), at 4. $10.

WALFRID KUJALA, flutist; with pianist Robert Pherigo. Jaap Geraedts's Sonatina; Martinu's Sonata No. 1; Saint-Saens's Odelette, Op. 162; Francaix's Impromptu (1982); Kujala's *Take Your Picc*. CAMI Hall, 165 W. 57th St. (675-1932), at 5:30. $8.

THE NEW YORK CLASSICS, Jack Jeffers conductor. Original jazz compositions. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $5.

"HEAVENLY JAZZ"—With the Kenny Davern Quartet. Church of the Heavenly Rest, Fifth Ave. and 90th St. (752-1428), at 5. $10.

ANDRE SOLOMON-GLOVER, baritone/**MARIA THOMPSON,** pianist. American songs in honor of Martin Luther King Jr. Trinity Evangelical Lutheran Church, Amsterdam Ave. and 100th St. (222-7045), at 7. $8.50.

CHORAL MUSIC BY CANDLELIGHT—Readings and music by black writers and composers, including organ pieces by Cesar Franck. Cathedral of Saint John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7. Free.

BROOKLYN PHILHARMONIC ORCHESTRA, Lukas Foss conductor. Works by young Israeli composers. Also, pieces by Bernstein and Mendelssohn. WFC Winter Garden, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505), at 3. Free.

BRENDA LEACH, organist. Saint Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 5:15. Free.

MARY BOPP, pianist. St. Peter's Church, Lexington Ave. and 54th St. (787-0517), at 2. Free.

JOSEPH DAVIS, carillonneur. Martin Luther King Jr. memorial recital. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

BARGEMUSIC—See 1/16. Today at 4. $18.

SALUTE TO FREEDOM CONCERT—Violinist Shlomo Mintz, the Brooklyn Philharmonic, conductor Lukas Foss, and guest artists who are recent emigres to Israel. Orchestra, chamber, and solo works. BAM Opera House, Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn (718-636-4111), at 7. $12–$40.

ORION STRING QUARTET—Mozart's Flute Quartet in C; Beethoven's Quartet No. 15 in A Minor, Op. 132; others. Lafayette Avenue Presbyterian Church, Lafayette Ave. and S. Oxford St., Brooklyn (718-625-7515), at 3. $12.

STEVE GILLETTE and **CINDY MANGSEN**—Contemporary, country, and traditional folk music. Also, Backdoor Benny performs traditional acoustic blues. The Uptown Coffeehouse, Ethical Culture House, 4450 Fieldston Rd., Bronx (796-8119), at 7. $6.

Monday, January 20

BOYS CHOIR OF HARLEM—Martin Luther King Day Gala. Mozart's *Requiem;* jazz works. Avery Fisher Hall at 7. $15–$50 for performance only. $500–$1,000 includes premium seating and dinner.

MALCOM BILSOM, pianist/**ANNER BYLSMA,** cellist. Bach's Partita for Solo Flute in A Minor; Beethoven's Sonata No. 2 in G Minor, Op. 5; Beethoven's Sonata No. 3 in A, Op. 142; Schubert's Impromptu No. 3 in F Minor, Op. 142. Merkin Concert Hall at 8. $15.

"LYRICS AND LYRICISTS"—Music of Jerome Kern and his lyricists. 92nd Street Y at 2. $30.

HARLEM SPIRITUAL ENSEMBLE, Francois Clemmons conductor. Trinity Evangelical Lutheran Church, Amsterdam Ave. and 100th St. (222-7045), at 7:30. Donation.

GREAT DAY CHORALE, Louvinia Pointer conductor. Negro spirituals. Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433), at 2:30. Free.

Tuesday, January 21

MISSIONARY CONVENTION CONCERT CHOIR—Gospel music and medleys. Carnegie Hall at 8. $30–$100.

NEW YORK PHILHARMONIC—See 1/16. Tonight at 7:30.

PARTITA ENSEMBLE—Gounod's Petite Symphonie for Winds; Thuille's Sextet in B-flat, Op. 6; Mozart's Serenade in C Minor, K. 388; world premiere of a work by Myron Fink. Merkin Concert Hall at 8. $16.

JUILLIARD CHAMBER MUSIC—Brahms's Song Nos. 1 and 2 for Alto and Viola, Op. 91; Yellin's *Bye Bye Blues;* Schoenberg's *Book of the Hanging Gardens,* Op. 15; Stravinsky's Divertimento; Michael Finnessy's *Verdi Transcriptions, Numbers I-IX* (world premiere). Alice Tully Hall at 8. Free; tickets required.

TOWNER GALAHER TRIO—Jazz music in honor of Martin Luther King Jr. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 7. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 1/13 at 8: Puccini's *La Boheme,* Veltri conducting; Villarroel, Holleque, Beccaria, Schexnayder, Hartman, Wells, Capecchi. 1/14 at 8: Wagner's *Der Fliegende Hollander,* James Conlon conducting; Behrens, Lakes, Morris, Salminen, Kaasch, Dunn. 1/15 at 8: Donizetti's *L'Elisir d'Amore,* Panni conducting; Spacagna, Olsen, Oswald, Plishka, Grant Murphy. 1/16 at 8: *L'Elisir d'Amore,* Panni conducting; Battle, Pavarotti, Pons, Plishka, Grant Murphy. 1/17 at 8: Mozart's *Don Giovanni,* Badea conducting; Mims, Schuman, Swenson, Winbergh, Ramey, Cheek, Salminen, Short. 1/18 at 2: *Der Fliegende Hollander;* same as 1/14. 1/18 at 8:30 (note time): *L'Elisir d'Amore;* same as 1/16. 1/20 at 8: *Don Giovanni;* same as 1/17. 1/21 at 8: *L'Elisir d'Amore;* same as 1/16.

Other

BROOKLYN COLLEGE OPERA THEATRE—Sondheim's *A Little Night Music*. George Gershwin Theater, Brooklyn College, Nostrand Ave. and Avenue H (718-434-1900). 1/16 at 8; 1/18–1/19 at 2. $10.

BRONX OPERA COMPANY—Carlisle Floyd's *Susannah*. John Jay College Theatre, 899 Tenth Ave., between 58th and 59th Sts., Manhattan (787-1356). 1/17–1/18 at 8. $13, $16.

METROPOLITAN OPERA GUILD—Family production of Donizetti's *Don Pasquale*. Miller Theatre, Broadway and 116th St. (854-7799). 1/18 at 2. $24.

COMPILED BY SARAH GLEACHER

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/23. Tickets: $8–$52. 1/14 at 8: *Scotch Symphony; Opus 19/The Dreamer; The Concert*. 1/15 at 8: *Jewels*. 1/16 at 8: *The Chairman Dances; Les Petits Riens; Opus 19/The Dreamer; Symphony in C*. 1/17 at 8: *Serenade; Mozartiana; Tchaikovsky Pas de Deux;* "Diamonds" from *Jewels*. 1/18 at 2: *The Chairman Dances; Les Petits Riens; Monumentum/Movements; The Concert*. 1/18 at 8: *Jewels*. 1/19 at 1: *Scotch Symphony; The Chairman Dances; Romeo & Juliet; The Concert*. 1/19 at 7: *Monumentum/Movements; Opus 19/The Dreamer; The Four Seasons*. 1/21 at 8: *Serenade; Le Tombeau de Couperin; Concertino; Slaughter on Tenth Avenue*.

Altogether Different

JOYCE THEATER—Through 1/26. Tickets: $15. New works by seven artists. 1/14 at 8: Doug Varone and Dancers: *Nocturne; Stranded Landfish (Who Can I Tear To Pieces, If Not My Friends); Home; Force Majeure*. 1/15 at 8: Sally Silvers & Dancers: *Vigilant Corsage; Dash Dash Slang Plural Plus; Oops Fact; The Bubble Cut; Grand Guignol; Along the Skid Mark of Recorded History*. 1/16 at 8: Randy Warshaw Dance Company: "Fictions of Relationship," comprising *Captiva;* Untitled; *Disappearance of the Outside; Within the Violet Thunderclouds*. 1/17 at 8: Elizabeth Streb Ringside: *Wall; Link; Groundlevel; Impact*. 1/18 at 2 (family matinee): Peter Pucci Plus Dancers: *Broken Song; Rapt; Charnel House; Love Duets; Heir of Civility; Flick & Flack*. 1/18 at 8: Molissa Fenley: *Inner Enchantments; Place; Threshold*. 1/19 at 2: Doug Varone and Dancers; same as 1/14. 1/19 at 7:30: Peter Pucci Plus Dancers; same as 1/18. 1/21 at 8: Molissa Fenley; same as 1/18.

Other

ALTOGETHER DIFFERENT—Peter Pucci, Molissa Fenley, and Doug Varone preview new works. WFC Winter Garden, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505). 1/15 at 12:15. Free.

AMERICAN TAP DANCE ORCHESTRA—Brenda Bufalino and Sarah Petronio perform. Woodpeckers Tap Dance Center, 170 Mercer St. (219-8284). 1/17–1/18 at 8. $15.

ANDREA DEL CONTE—With the American Spanish Dance Theatre. Thalia Spanish Theatre, 41-17 Greenpoint Ave., Sunnyside, Queens (718-729-3880). 1/17 at 8. $13.

ELIZABETH SWADOS—*Book of Job*. Swados's Job, a clown, is "an allegory for the nineties." One Dream Theatre, 232 W. Broadway (219-1160). 1/15–1/18 at 8; 1/19 at 3. $15.

DANCE VECTORS, INC.—Performances by Laura Pettibone, Susan Cherniak, and Phyllis Rose. Evolving Arts Theatre at Dance Space, Inc., 622 Broadway (777-8067). 1/17–1/18 at 8; 1/19 at 3. $10.

"FIRST FESTIVAL"—Benefit for Arts at University Settlement, including performances by Douglas Dunn, Mbira & Shekere Sound Experience, Rhythm Technicians, Harry Sheppard, Vicky Shick, others. University Settlement, 184 Eldridge St. (674-9120). 1/18 at 1, 4, 8:30. $15 each.

"FRIDAYS AT NOON"—Works by Dani Nikes, Mireille Leterrier, and Ann Moradian. 92nd Street Y. 1/17 at noon. Free.

IRENE HULTMAN & DANCERS—Premiere of *Red Cap,* a work inspired by fairy tales. St. Mark's Church, Second Ave. and 10th St. (529-2318). 1/16–1/19 at 8:30. $10.

NURIA OLIVE-BELLES—Solo pieces and five short films by the choreographer. Dia Center for the Arts, 155 Mercer St. (924-0077). 1/16–1/17 at 8. $10.

"THE NEXT STEP"—Premieres by Jim May, Rae Ballard, and John Passafiume. United Methodist Washington Square Church, 135 W. 4th St. (473-6827). 1/16–1/18 at 8. $10 donation.

COMPILED BY SARAH GLEACHER

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, TM, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

CHINA REGENT—130 Liberty St., 2nd fl. (432-1212). Casual. Chinese. Spcls: Regent jumbo shrimp, sesame chicken, orange flavor beef. Res. sug. L & D Mon.–Fri. 11 a.m.–9, Sat. noon–3. Private parties for 10–100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till 11:30, Sat. till midnight. Closed Mon. **(M)** **No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE, TM.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3–5. D Mon.–Sat. 6–11. Sun. hot and cold buffet noon–9. Private parties for 20–80. **(E)** **AE, CB, DC, MC, TM, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled tuna or mahi mahi, baby-back lamb chops, Maine lobster, woodburning pizza oven. Annual lobster D festival, through 3/13. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE ESPANOL—63 Carmine St. (675-3312). Casual. Spanish/Mexican. Spcls: chicken ajillo, beef sauter, tapas. Res. sug. L and D daily noon–midnight. **(I–M)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

THE COACH HOUSE—110 Waverly Pl. (777-0303). Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tue.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M–E)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701/727-3350). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Ent. **(M)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, TM, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: ravioli de St. Jacques, snapper au beurre gingandre, persillade de carre d'agneau au thym frais. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar nightly till 2 a.m. Private parties for 10–40. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. Through 1/15: Pre-fixe chili and microbrewery beer tasting, res. nec. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I–M)** **AE, CD, DC, MC, TM, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Private parties for 50. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

ROCCO'S—181 Thompson St., bet. Bleecker and Houston Sts. (677-0590). Casual. Italian. Spcls: veal chop, zuppa di pesce, spaghetti al pesto. Res. sug. L and D daily noon–11:30. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, MC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30 a.m.–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

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LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, TM, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight, Sun. 5–9:30. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA CENTRAL—227 Tenth Ave., bet. 23rd–24th Sts. (620-0230). Casual. American. Spcls: pan-seared scallops, shepherds pie, grilled breast and confit of duck. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11:30 a.m.–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. to 10. **(M)** **AE, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L and D Mon.–Sat. noon–midnight. Private banquets for 120. Valet parking with D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.–Fri. noon–3. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, TM, V.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE, TM.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC, TM.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30, Fri.—Sat. to 11. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MONTEBELLO—120 E. 56th St. (753-1447). Casual. Italian. Spcls: capelli d'angelo Montebello, scampi Montebello, pollo forestiera. Res. sug. L and D Mon.–Sat. noon–11. Pre-theater D 5–6:30. Private parties for 55–75. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ORSINI'S—227 E. 50th St. (750-5315). Jacket required. Modern Italian. Spcls: carpaccio di salmone with caper sauce, lasagnette al pesto, pollo mimosa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

OSADA—6 E. 48th St. (319-5678). Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:45. D daily 5–10. **(I)** **AE, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). ***Bull and Bear:*** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, fresh grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnay sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, TM, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: stuffed quail with wild mushrooms and shallot fritters, pink snapper in a citrus and ginger sauce, spiced-breaded filet of lamb with black bean sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theater D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, petto di pollo alla parmigiana, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: wild mushroom raviolis topped with fresh parmesan "au gratin", salmon "antibose" on a bed of artichokes and wild mushrooms, roasted duck breast with black currant sauce and potato crepes. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern. American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat.

noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Br Sun. 11:30 a.m.–2:30. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: SeaGrill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

57th–60th Streets

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

KOONOI—208 E. 60th St. (688-9885). Casual. Thai. Spcls: tamarind duck, hor mok talay, pla geian. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–11:30. Private parties for 30–40. **(I–M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass marinière on a bed of boulangeres potatoes, squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC, TM.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, icder vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, TM, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE EQUENSE—1291 Madison Ave., bet. 91st–92nd Sts. (860-2300). Casual. Italian. Spcls: lobster ravioli, broiled veal chop with shitakii mushrooms, homemade foccacia, Equense neapolean. Res. sug. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5–11, Sun. 10. **(M)** **AE, MC, V.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: poached Norwegian salmon, roast duck with port and black currant sauce, paillard of chicken, grilled veal chop. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I–M)** **AE, CB, DC, MC, TM, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M–E).** **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Jacket required. Contemporary American. Spcls: sauteed salmon fillet with hazelnut and tangerine, cornmeal fried rabbit with spaghetti, spicy beef tenderloin with mashed red potatoes and watercress, devil's food and peanut butter cake. Res. nec. D only Mon.–Sat. 7–midnight. Late supper 11:30–2 a.m. Private parties for 75–600. Dancing Mon.–Sat. from 10–4 a.m. Closed Sun. **(E)** **AE, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

GIRASOLE—151 E. 82nd St. (772-6690). Casual. Italian. Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 35. **(M)** **AE.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M–E)** **AE, CB, DC, MC, V.**

MAMBO GRILL—174 E. 82nd St. (879-5516). Casual. Continental-Venezuelan. Spcls: pabellon criollo, grilled seafood, roast leg of pork. Res. sug. Br Sun. noon–4. D daily 5–midnight. Bar till 2 a.m. Ent. Wed. 8:30–midnight. **(M)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30–10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

PRIMOLA—1226 Second Ave., at 64th St. (758-1775). Casual. Italian. Spcls: panzoti Genovese, imported branzino grilled with fresh herbs, roast veal thinly sliced with roast potatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 5–11. **(M–E)** **AE.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sun. 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill *creme fraiche* and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375). Casual. Northern Italian. Spcls: black linguini with spicy tomato sauce, pollo Vinsanto, tagliata al rosmarino, brick oven pizza. Res. for 4 or more. D only Sun.–Thu. 5–11, Fri.–Sat. to 12:30 a.m. Pre-theater D 5–7. Jazz Fri.–Sat. 11–2 a.m. **(M)** **AE, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

ROXY'S—2120 Broadway, at 74th St. (799-1160). Casual. American-continental. Spcls: penne with scallops, grilled salmon with roasted pepper sauce, steak au poivre. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: sauteed jumbo Gulf shrimp with lemon, sesame oil, and snow peas over rice, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, TM, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

ALBERTO—98-31 Metropolitan Ave., Forest Hills (718-268-7860). Casual. Northern Italian. Spcls: tortelli, three moschettieri, venison stew with polenta. Res. sug. D only Mon.–Thu. 5–11, Fri.–Sat. to 11:30, Sun. 4–10. **(M)** **AE, DC, MC, V.**

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. Classic French-provencale. Spcls: le jarret de veau, rouget au basilic, supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11, Sun. 3–9. Private parties for 40. Pianist Fri.–Sat from 8–10. **(M–E)** **AE, CB, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FAIRS AND SHOWS—The 1992 New York National Boat Show runs through 1/19 at the Jacob K. Javits Convention Ctr., between 34th and 39th Sts. and Eleventh and Twelfth Aves. Hours: 1/10, 10 a.m.–6 ($20), Sat., 10 a.m.–9, Sun., 11 a.m.–7, and Mon.–Fri., noon–9. $8; children $3. Call for more information (922-1212). . . .A free **Camp Fair** is set for 1/19, noon–4, at NYU's Loeb Student Ctr., corner of LaGuardia Pl. and Washington Sq. S. Call for more information (477-5316). . . .**McHugh's Double Pier Antiques Show** is 1/18–19 at the Passenger Ship Terminal, Piers 90 and 92, from W. 52nd St. to W. 55 St. Hours: 10 a.m.–6. Early buying at both piers ($35) on 1/18, 8 a.m.–11 a.m. $9 (914-834-8270).

BENEFITS—The 38th Annual Winter Antiques Show holds a benefit for the **East Side House Settlement** on 1/17. The Benefactors' Tea Reception ($500) is at 4 at the Seventh Regiment Armory, Park Ave. at 67th St., and a Patrons' Preview Party ($250) follows, from 6 to 9.The show opens to the public 1/18–26. Hours: daily 11 a.m.–9, and Sun., 11 a.m.–6. $10 (665-5250) . . .**Marvin Hamlisch** offers an evening of music and commentary to benefit **Richmond Children's Ctr.,** a care facility in Westchester. On 1/15 at 6 at the Harmonie Club, 4 E. 60th St. $150; reserve (914-968-1900).

PERFORMANCES—The Ice Capades are back in town, 1/17–18, 20, and 23–26, at Madison Square Garden for fourteen shows. Features the "World of Hanna-Barbera" and performances by Elena and Vladimir Bougolioubov, Tom Dickson, and Catarina Lindgren. Call for times and tickets; $8, $14, $16.50 (465-MSG1). . . .**The Kitchen,** 512 W. 19th St., wishes to answer "How did an American family come to be happy?" with **Dialectica/Diabolico or Dog Spelled Backwards,** 1/16–19 and 1/23–26 at 8:30. $15; reserve (255-5793). . . .Karen Malpede's play, **Going to Iraq,** set in a cafe, explores the effect of public violience on private imagination. At the Theater for the New City, 155 First Ave., on 1/16 at 8. A discussion on life in post-Gulf War America follows. Free (475-6313). . . .**Dance Theater Workshop** presents Marty Pottenger's new play **Dirt,** about six former, now permanent, New Yorkers, all buried in the same Brooklyn cemetery. At the Bessie Schonberg Theater, 219 W. 19th St. Hours: 1/16–18, 23–25 at 8, 1/19, 26 at 3. $12; reserve (924-0077). . . .**The Mind King,** Richard Foreman's new work exploring consciousness at war with itself continues through 3/1 at the Ontological-Hysterical Theater, Second Ave. and 10th St. Times: Thu.–Sun. at 8. $10; reserve (533-4650). . . .**The Yara Arts Group** continues its new experimental theater piece, **Explosions,** which examines the impact of a technological disaster on individual lives. Includes poetry by Allen Ginsberg and Wanda Phipps; directed by Virlana Tkacz. Runs through 1/19 at the Club at La MaMa, 74A E. 4th St. Times: Thu.–Sun. at 8 and 1/12 and 1/19 at 3. $10–$12 (475-7710). . . .**The WOW Cafe** continues performances of **4 Women Snuff 1,000 Points of Light,** a satirical play by Obie winner Susan Young in collaboration with Gail Freund. Subtitled **The Unauthorized Roasting of Peggy Noonan and the Reagan-Bush Boys,** the play is a fantasy based on Noonan's autobiography, *What I Saw at the Revolution*. Runs through 1/25, Fri.–Sat. at 9. At 59 E. 4th St. $8; reserve (460-8067).

LECTURES AND READINGS—The Academy of American Poets presents John Ash (*The Burnt Pages*) and Marjorie Welish (*The Windows Flew Open*) on 1/21 at 6. At Donnell Library Ctr., 20 W. 53rd St. Free (427-5665) . . .**The Poetry Project,** St. Mark's Church at Second Ave. and 10th St., presents **Martine Bellen & Michael Gottlieb** on 1/15 at 8, **Videos by Poets** (featuring *Thanksgiving Prayer* by William Burroughs) on 1/17 at 10:30, and **Edwin Torres & Reggie Gaines** on 1/20 at 8. $5; call for more information (674-0910). . . .**The 92nd Street Y,** 1395 Lexington Ave., presents **Elizabeth Fox-Genovese** on 1/21 at 8:15. Author of *Feminism Without Illusions: A Critique of Individualism,* Fox-Genovese discusses "Women's Issues As Social Issues." $15; reserve (996-1100). . . .**The New York Botanical Garden** presents a lecture series, "Earth in Rebellion: New Visions for a Fragile Planet," with **Agriculture that Respects the Land** on 1/16 at 6. Wes Jackson, president of the Land Institute in Kansas, speaks at the Chemical Banking Corporation, 270 Park Ave. at 47th St. $14; reserve (220-8747). . . .**The Waverly Consort** presents **Howard Mayer Brown** discussing "Music in Italy in the Age of Columbus," on 1/18 at 4:30. In the Meeting Hall of the Association of the Bar of the City of New York, 42 W. 44th St. Free (666-1260). . . .**Symphony Space** presents its highly acclaimed literary series **Selected Shorts: A Celebration of the Short Story** on 1/15 at 6:30, with a program including stories by George Orwell, Joao Ubaldo Ribeiro, and James Alan McPherson. Read by Stephen Lang, Philip Casnoff, and Juanita Fleming. At 2537 Broadway at 95th St. $11 (864-1414).

TOURS

URBAN EXPLORATIONS—1/18 from noon to 3, **Foods of Chinatown.** Meander through the open markets, visiting a Chinese pharmacy, an herbal tea shop, and an Asian supermarket. $15; register (718-721-5254).

BEST PLACES TO KISS IN NEW YORK CITY—2/15 at noon, a two-hour tour of Midtown's most romantic spots. Call the Events Specialty Exchange for meeting place and reservation. $7 (518-4059).

BIG ONION WALKING TOURS—1/18 at 1, **Irish New York:** A walking tour through the former Little Ireland district of Lower Manhattan. Sites include St. Patrick's Cathedral, Al Smith's birthplace, and the former site of Tammany Hall. $9. . . .1/19 at 9:30, **Walking Tour Ellis Island,** a guided tour of the museums and grounds. $15 (includes boat ticket, movie, and tour). Reserve; (439-1090).

SOHO—1/15 at noon, a tour with Joyce Gold. Meet at the Puck Building at Houston and Lafayette Sts. Preregister; $12 (242-5762).

NEW YORK DOUBLE-DECKER BUS TOURS—Authentic London double-decker buses complete with guide stop at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours start at 10 a.m. and 2 daily except Weds. $15 (967-6008).

ADVENTURE ON A SHOESTRING—1/18 at noon, **TriBeCa**. . . .1/18 at 3, **Historic Greenwich Village.** $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—1/19 at 1: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. . . .1/12, 26 at 1, **La Dolce Via.** A tour through the Italian-American neighborhood of lower Manhattan focusing on the impact of the Italian culture on New York. From the museum, 97 Orchard St. $12, seniors and students $10 (431-0233).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 1/18, 25 at 6, **Ghosts After Sunset;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . .1/26 at 2: **Chelsea Saints and Sinners;** meet at the Flatiron Building at 23rd St. and Broadway for a tour through the history, architecture, and characters of historic Chelsea. . . .1/19 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .1/18, 25 at 6: **Ye Olde Tavern Tour;** Meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .1/26 at 2: **Beverly Hills East;** meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .1/18 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . . 1/19 at 2: **Ghosts of the Great White Way;** meet in front of the Algonquin Hotel, 59 W. 44th St., for a theatrical tour. . . .1/25 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .1/26 at 2: Historic Greenwich Village; meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .1/19 at 2: **Screen Scenes;** visit the homes of movies stars and film locations on the Upper West Side. Meet in front of 2 Columbus Circle.

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040). **Queens** (718-699-4204). **Staten Island** (718-667-6042).

NEW YORK PUBLIC LIBRARY—"Between the Lions," a one-hour tour of the **Central Research Library,** Fifth Ave. and 42nd St., that includes anecdotes about art, history, literature, and architecture. Daily except Sun., Mon., and holidays at 11 a.m. and 2, from the visitor information desk. Free (930-0501). Also, daily at 12:30 and 2:30, tours of the current **Gottesman Hall Exhibit.** Free (930-0501). . . . **New York Public Library for the Performing Arts,** 40 Lincoln Center Plaza at 65th St. (870-1670): Tours of the dance, theater, music, and recorded-sound collections; each Wed. at 2. Free. . . . **Mid-Manhattan Library,** Fifth Ave. at 40th St. (340-0934). Tours of the largest circulating and reference library in the branch system; Mon., Wed., Fri. at 2:30. Free. . . . **Schomburg Center for Research in Black Culture,** a research facility for the study of black culture. 515 Lenox Ave. at 135 th St. (491-2265, 9 a.m.–noon). By appointment only.

NATURE WALKS—At Brooklyn Botanic Garden, 1000 Washington Ave. Brooklyn (718-622-4433): 1/19 at 1: **Bare Facts,** a tour of the bark, berries, and buds of winter. Dress warmly for this tour with Garden Guide Mary Owens. Free.

SHORE WALKERS—The group's goal is to trek around all the waters and shorelines of New York. Most tours are $3 (663-2167).

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698.

URBAN TRAIL CONFERENCE—For information on out-of-town hikes: Bowling Green Station, Box 264, N.Y., N.Y. 10274 (718-274-0407).

COMPILED BY KATE O'HARA

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 1/15 at 7:30 vs. Portland. 1/20 at 1 vs. Indiana. . . .New Jersey Nets, Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$28. Next home game: 1/22 at 7:30 vs. Phoenix.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $16–$45. 1/16 at 7:30 vs. Calgary. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 1/16 at 7:35 vs. Philadelphia. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 1/15 at 7:35 vs. Buffalo.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

SWEET HONEY IN THE ROCK—This five-woman a capella group sings gospel, folk, blues, jazz, and traditional African songs and chants, commemorating the birthday of Martin Luther King Jr.; for ages 4–12. 1/19 at 2. Washington Irving High School, 40 Irving Pl., at 16th St. Call 274-1948 for information, 564-8038 to charge tickets. $12 in advance; $14 at door.

RETURN TO THE FORBIDDEN PLANET—A rock and roll musical where the audience goes on a space mission with mile-high beehived chicks who sing fifties songs; based loosely on Shakespeare's *The Tempest*; for ages 10 and up. Warning: it's a two-and-a-half hour show, with one intermission. Tue.–Fri. at 8; Sat. at 6 and 10; Sun. at 2 and 6. Variety Arts Theatre, Third Ave. and 14th St. (239-6200). $31–38.50; reserve.

MICHAEL TAUBENSLAG PRODUCTIONS—The Adventures of Peter Pan. 1/19 at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

CITY LIGHTS YOUTH ENSEMBLE—Epitaph for Eve. A play that deals with the death of a teenager who has problems growing up in a big city; for ages 13–18. 1/16, 17, and 18 at 7:30. The Lamb's Theatre, 130 W. 44th St. (262-0200). $5; reserve.

92ND STREET Y—Kevin Roth performs popular and folk music; for ages 3–8. 1/19 at 1:30. 1395 Lexington Ave. (996-1100). $12.

BLOOMINGDALE HOUSE OF MUSIC—The Towner Galaher Trio performs a family program of rhythm and blues in honor of Dr. Martin Luther King Jr. 1/21 at 7. 323 W. 108th St. (663-6021). Free.

GROWING UP WITH OPERA—Don Pasquale. Enjoy Donizetti's tale of a foolish old bachelor who forbids his nephew to marry his true love. Ninety-minute opera performed in English; for ages 5–14. 1/18 at 2. Kathryn Bache Miller Theatre, Columbia University, 116th St. and Broadway (769-7022). $24; reserve.*

BEAUTY AND THE BEAST—This fairy tale comes to the stage in a gothic adaptation by Ray Bono, set in fourteenth-century England; for ages 6 and up. 1/13–17 at 10:30 a.m. New York State Theatre Institute at the Haft Theatre, Fashion Institute of Technology, 227 W. 27th St. Weekday performances call 518-442-5372, $12; for weekends, 279-4200, $15; reserve.

BOOKS OF WONDER—Storytelling Sundays. For ages 3 and up. 1/19 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave., at 18th St. (989-3270). Free.

WEST END GATE—Caught in the Act. Story theater with music, mime, and magic; for ages 4–10. 1/18 at 1. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $6; reserve.

JACK AND THE BEANSTALK—Presented by the Marionette Theater; for ages 2 and up. Sat. at noon and 3. Swedish Cottage Theater, two blocks south of the Delacorte Theater, east of Central Park's 81st St. entrance. (988-9093). $4; adults $5; reserve.

ALFRED THE DRAGON MEETS THE WIZARD—Shy Alfred asks the audience for help in capturing the wizard, who is casting evil spells on everyone; for ages 3–7. Sat. at 3; through June. New Media Repertory Co., 512 E. 80th St. (734-5195). $6; adults $7; reserve.

THE LITTLEST CLOWN—A full-scale musical about a girl growing up in a circus; for ages 4–12. Sat. and Sun. at 1, followed by a dance party; optional lunch at 12:30. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

B.O.T.C.H.: ADVENTURES IN THE LAND BELOW—A comedic jazz musical that explains how the Bureau of Turmoil, Chaos & Headaches makes the city unpredictable; for ages 6 and up. Fri. at 7:30; Sat. and Sun. at 1 and 3:30. TADA! Theater, 120 W. 28th St. (627-1732). $5; adults $7; reserve.*

YOU'RE A GOOD MAN, CHARLIE BROWN—Join Lucy, Linus, and the whole "Peanuts" gang in this musical based on Charles Schulz's comic strip. Fri. at 7; Sat. at 3 and 7; Sun. at 3. On Stage Productions, Hartley House Theatre, 413 W. 46th St. (666-1716). $8; adults $10; reserve.*

THEATREWORKS/USA—Freedom Train. Dance, mime, and music combine to tell the story of Underground Railroad leader Harriet Tubman; for ages 5 and up. 1/18 and 19 at 12:30. Promenade Theatre, 2162 Broadway, at 76th St. (677-5959) or (307-7171). $15.*

THE PUPPET COMPANY—Harmony Castle. Featuring the Prince Tune, Princess Melody, sad King Stentor, and an evil magician. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Bob McAllister and Imam lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—The Three Bears. Puppets by Tom Tucker. 1/18 and 19 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Humpty Dumpty Falls in Love,** Sat. and Sun. at 1:30, and **Little Red Riding Hood,** Sat. and Sun. at 3; for ages 2–10; through 3/29. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Sing Me a Story.** Music, movement, and stories; for ages 3–5. 1/15 at 3:30. Epiphany Branch, 228 E. 23rd St. (679-2645). . .**The Black West: Black Cowboys and Indians.** A slide program on the lives of black explorers, cowboys, pioneers, Indians, and others who helped shape the American West; for ages 8–12. 1/15 at 4. Countee Cullen Branch, 104 W. 136th St. (281-0700). . .**Atiba Wilson, Djeli at Work.** African stories from North and South America, with music and audience participation; for ages 5 and up. 1/15 at 4. George Bruce Branch, 518 W. 125th St. (662-9727). . .**Jane's Metropolitan Farm.** A musical farm fantasy; for ages 3–5. The New York Library for the Performing Arts, Heckscher Oval, 40 Lincoln Center Plaza. (869-8089).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Beauty and the Beast. Hand-carved wooden marionettes; Escargot, a snail child; magic trees of the enchanted wood; and a "live" actor tell a tale to the music of French composer Jules Massenet; for ages 4 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 4/18. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.*

BROOKLYN ACADEMY OF MUSIC—The Little Angels, the children's ballet of Korea, and **The Pilgrim Church Youth Praise Choir** of Brooklyn, dance and sing exotic melodies and inspired gospel music; for ages 5 and up. 1/18 at 2. 30 Lafayette Ave., Brooklyn (718-636-4100). $7; adults $12.

ARTS FESTIVAL—Johnny Appleseed Goes West. Puppetry, storytelling, and classical music with Jim West. 1/20 at 10 a.m. . .**The Roots and the Flowers.** Stories with trees as main characters, in celebration of Tu Bishvat, the Jewish new year for trees, with Peninnah Schram; for ages 4–10. 1/20 at 12:30. Central Queens YM & YWHA, 67-09 108th St., Forest Hills, Queens. (718-268-5011). $7 each activity. Workshops in puppetry, dance, and drama at 11 a.m.; $4; reserve.

CENTRAL PARK PROGRAMS—The Dairy: Puzzlemania. Meet professor Jigsaw, create popsicle puzzles, and bring one joke to share; for ages 5–11. 1/18 at 1:30. 65th St., mid-park (794-6565). Free; reserve.

THE MUSEUM OF TELEVISON AND RADIO—Re-creating Radio. A workshop where children read scripts and operate sound effects to learn about mystery, adventure, and science-fiction radio programs; for ages 8–13. Sat. at 10 a.m. $5; advance tickets recommended. (621-6600). . .Television adaptations of classic children's books; for ages 3–7. **Weekend Screenings: Peter Pan.** Sat. and Sun. at 1; through 2/29; museum admission. 25 W. 52nd St. (621-6600). Hours: Tue.–Sun. noon–6; Thurs. until 8. $3; adults $5.

CHILDREN'S MUSEUM OF MANHATTAN—Green Crafts. Make North and South American crafts from natural materials; for ages 6 and up. 1/18 and 19 at 11 a.m. and 2. . .**Performing Arts.** Music and theater games, interactive storytelling, and movement activities; for ages 5 and up. 1/18 and 19 from 11 a.m. to 4 on the hour. . .**The Great Kapok Tree.** Listen to the story of the Great Kapok Tree in the Amazon rain forest and other nature tales; for ages 3 and up. 1/18 and 19 at 2 and 4. . .**Who Lives in the Rain Forest?** Learn about the people, animals, plants and delicate balance of the forest with the American Museum of Natural History's Rhonda Young. 1/19 at 1 for ages 4 and 5; at 2 for ages 6 and older. . .**Pride and Joy.** The children's gospel choir and the Martin Luther King Jr. Ensemble Movement celebrate the day with song and dance; for all ages. 1/20 at 2 and 3; museum admission. Tisch Building, 212 W. 83rd St., bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

CHILDREN'S MUSEUM OF THE ARTS—*Ceramic Tiles.* Create designs on clay tiles. 1/18, 19, and 20 at 1 and 3; museum admission. Exhibits: featuring an international children's art gallery, Egyptian Temple environment and reading corner, colored movement ball area, preschool climbing structure, and art studio. Designed for children ages 2–12 and their families. 75 Prince St., bet. Broadway and Crosby St. (941-9198). Hours: Tue.–Sun. 11 a.m.–5; Thurs. until 7; $3; under two and over 65, free.

*Take 20 percent off the ticket price for these performances when you ask for the Family Theatre Festival brochure at each box office and present the coupon inside. For general information on the Festival savings, call 769-4143.

BOOKS

CHRYSANTHEMUM, by Kevin Henkes. Preschool–Grade 1. Greenwillow Books, $13.95.

SOUND SCIENCE, by Etta Kaner; illustrated by Louise Phillips. Grades 2–5. Addison-Wesley, $8.95.

THE CALL OF THE RUNNING TIDE, by Nancy Price Graff; illustrated by Richard Howard. Grades 2–5. Little, Brown & Co., $16.95.

STARS FOR SARAH, by Ann Turner; illustrated by Mary Teichman. Preschool–Grade 3. HarperCollins, $13.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANDIAMO—1991 Broadway, bet. 67th–68th Sts. (362-3315). Italian restaurant with jazz nightly from 9. Through 1/25: Bassist-singer-songwriter Jay Leonhart with guitarist Joe Beck. **AE, MC, V**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 1/15: Phoenix. 1/16: Esta. 1/17: Valery Ponomarev. 1/18: Gregory Lewis. 1/19: Big Ben and London Tower. 1/20: Jam session with Sam Yahel. 1/21: Jim Jedeikin. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 1/15: Chris Carter Band. 1/16: Joan Tyler. 1/17, 18: Kim Kalesti and Marion Cowings Quintet. 1/19: Harry Whitaker Trio. 1/20: Ben Aronov Trio. 1/21: Joe Carter Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 1/19: "Dizzy's United Nation Orchestra," Dizzy Gillespie with Paquito D'Rivera (musical director) Ed Cherry, Giovanni Hidalgo, John Lee, Danilo Perez, Charli Persip, Douglas Purviance, Mario Rivera, Claudio Roditi, David Sanchez, Charlie Sepulveda, and Steve Turre. 1/20: Charles Fambrough. 1/21–26: "To Bird, With Love," Dizzy Gillespie with Danilo Perez, George Mraz and Billy Hart. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 1/16: Jim Carroll. 1/17: The Persuasions; Rockapella. 1/18: An Evening with Kenny Rankin. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 1/18: Carl Allen on drums with Cyrus Chestnut on piano and Christian McBride on bass. 1/19: Pianist Donald Brown with Javon Jackson on tenor saxophone, Christian McBride on bass and Carl Allen on drums. 1/20, 21: Ray Drummond on bass with Billy Higgins on drums and pianist Chris Anderson. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691–6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Ingrid. Mon.: Don Reich Swing Trio. Tue.: Stanley's Washboard Kings. Music Mon.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 1/15: I Kill Me; Ether; Ancients; House of Strangers. 1/16: El Kabong; Needle; Reverend Horton Heat. 1/17: Polvo, Sebadoh. 1/18: Acquanettas; T-Dolls; Seamonster. **No credit cards.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. 1/15, 16: Merle Perkins and the Purcolators. 1/17, 18: Otis Rush. Sets at 9:30, 11 and 12:30 a.m. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 6–8:30: Traditional New Orleans Jazz with The Joel Helleny Sextet. Through 1/19: Al Grey Sextet. 1/20: The Clifford Jordan Big Band. 1/21–26: Reunion Legacy Band with Gary Bartz, Charles Tolliver, Grecian Moncur III, John Hicks, Mickey Bass and Billy Hart. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 1/16: John R. Jones Trio. 1/17: Dan Phillips Group. 1/18: Leni Stern. 1/19: *The Spy Who Loved Too Much*, musical by Stan Baker and Louie Fleck. Sets at 9 and 10:30. **AE, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 1/17: Celtic Cross with John Vesey on button accordion, Ken Vesey on fiddle and singer Kathleen Vesey on keyboard. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 1/19: George Coleman Quartet with Benny Green, David Williams, and Lewis Nash. 1/20: Les Paul Trio. 1/21–26: The Kenny Kirkland Quintet. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 1/15–18: Armen Donelian Trio. 1/19: Dave Berkman. Sets Mon.–Thu. at 7, 8:30, 9:30 and 10:30, Fri.–Sat. 7:45–12:15 a.m., Sun. 6:30, 7:30 and 8:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 1/15: Andy Stein Quartet. 1/16: Roy Gerson Quartet. 1/17: Chris McNulty Quartet. 1/18: Carla White Quartet. 1/19: Jason 'n' Grayson. 1/20: Bill Charlap. 1/21: Frank Vignola Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 1/15–18: Pianist Judy Carmichael with Mike Hashim on saxophone. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 1/15: Ghost Shirts; Falling Stairs; Crowsdell. 1/16: Spanish Fly; Lost Tribe; Screaming Headless Torsos. 1/17: Arcado. 1/18: Ground Zero with John Zorn. 1/19: Debussy Fields; Giant Step. 1/20: Jazz Pazzengers. 1/21: Framework; Mark Whitecage and Liquid Time. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 1/17, 18: Sandra Wright and Soul Kitchen. 1/19: Blues jam with the Popa Chubby Band and special guests. 1/20: Ladies night with The Full House Blues Band. 1/21: The Raised on Blues Band featuring Barbara Harris. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 1/25, Tue.–Sat. at 9:15 and 11:15: Singer-pianist Lynne Jackson and singer-bassist Mike Palter. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Frank Fighera and Slam. Thu.: Stan Rubin Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Marilyn Sokol. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 1/17: Marky Mark and The Funky Bunch, Rhythm Syndicate. 1/18: Overkill; Biohazard; Helmut; Obituary. **No credit cards.**

SAMANTHAS'S—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Wed.–Thu. 8–11, Fri.–Sat. 9–1 a.m. 1/17: Pianist Bill Charlap. 1/18: Pianist John Campbell. 1/19: Eve Zanni Trio. **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 1/15: Kevyn Lettau and friends. 1/16: Richard Elliot. 1/19: Gil Scott-Heron with special guest Dana Bryant. 1/21: Zapp featuring Roger. 1/22, 23: Gato Barbieri. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 1/19: McCoy Tyner with Avery Sharpe, and Aaron Scott. 1/20: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 1/21–26: Manhattan Jazz Quintet. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 1/17, 18: Bobby Lyle. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: Comedy Nite. **AE, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 1/16: Sally Timms and Lonesome Bob also Angel Dean and the Zephyrs. 1/19: "Rhythm Revue" Classic Soul Dance with DJ Felix Hernandez. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 2/29: Tue.–Thu. at 8, Fri.–Sat. at 7 and 9:30: *The Real Live Brady Bunch.* 1/15, 22, 29 at 7:30 and 8:45: Stan Edwards in *That's All (A Living Tribute to Bobby Darin)* produced by Harriet Wasser. **Terrace:** Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 1/19: Mundell Lowe Quartet with Bill Mays, Ray Drummond and Al Foster. 1/20: The Vanguard Jazz Orchestra. 1/21–26: Walt Dickerson Trio featuring Andrew Cyrille. **No credit cards.**

VINSANTO—1619 Second Ave., at 84th St. (772-3375/3370). Italian restaurant with vintage jazz featuring Bill Spilka and his group every Fri. and Sat. from 11. **AE, DC, MC, V.**

VISIONS—125 Macdougal St. (673-5576). 1/15, 16: Ed Howard Group featuring Gary Thomas. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 1/15: Kurtis Knight; Voodoo Child. 1/16, 17: Maggie's Dream; Pops Cool Love. 1/18: Joan Osborne Band; Glorified Chicken. 1/19: Family Stand; Mascara. 1/20: Frankie Jackson's Soul Kitchen. 1/21: The Lost Boys. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 1/18: Pianist

Hilton Ruiz with Jimmy Rowser on bass. 1/19: Teri Thornton and Trio. 1/20–25: Pianist Benny Green with Christine McBride on bass and singer Deborah Davis. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 1/15: Johnnie Johnson. 1/16: Booker T. and the M.G.'s plus The Holmes Brothers. 1/17: Sam Moore plus Katherine Russell. 1/19: Caroline Doctorow. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 1/18: Kevin Brennan, Robby Printz, and Jay Mohr. 1/19: Jay Mohr. 1/20: Open mike with Helen Keaney. 1/21–25: Ray Romano, Chris Collins, and Dave Attell. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). *Continuous entertainment* by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *Absolutely Rude,* a new musical revue with music and lyrics by Rick Crom, Tue.–Thu. at 8. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 1/19: Lenny Varnedoe, Darrell Hammond, Kent Kasper, Eddie Feldman, Scott Bruce, Danny Curtis, and Mike Eagan. 1/20–26: Keith Thomas, Peter Bales, Willie Asbury, Peter Sasso, Danny Curtis, Jim David and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 1/15: Comedy-magicians Imam and Mark Mitton with pianist Rich Sanders. 1/16: Comedy-magician Imam with magicians Eric DeCamps and Margaret Steele. 1/17, 18: Comedy-magician Bob McAllister and magician Peter Maloney with pianist Rich Sanders. 1/21: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 1/19: John Joseph, Walli Collins, Ray Romano, and Jonathan Soloman. 1/21–26: Jack Simmons, Lew Schneider, Warren Hutchinson, and Jon Manfrellotti. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Julie Oliveri and pianist Mike Cossi, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). Rock and roll dance club. **No credit cards.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's 5-Piece Band every Mon.–Wed. from 8, Fri.–Sat. from 9. **AE, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing *to a trio from 8, alternating with the big band music* of the Supper Club Orchestra directed by Barry Levitt from 9. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 2/29: The Second Annual Brazilian Season featuring Alcione, through 1/18; Bebel Gilberto, 1/21–25. Shows every Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 1/15: Guy Blumberg with Trio. 1/16, 19: Yvonne Sherwell with John Wallowitch. 1/17: Jane Scheckter. 1/18: Evan Matthews with David Lewis. 1/19: Janine Ullyette with John DeMaio. 1/20: Steve Eskin and The Jazz Fellowship. 1/21: Patty Dunham and trio. **Piano Bar:** Every Wed.–Sat. from 8:30–12:30 a.m.: Pianist Danny Apolinar. Sun., Duke Griffin. Mon.–Tue. Wayne Hosford. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 1/15: Tina Smith; Girl Talk with Bethanne Collins and Tracie Higgins. 1/16: *Out Time,* musical revue. 1/17: Hazelle. 1/18: Jenn Taber with Ricky Ritzel; Angela LaGreca; Gotham City Improv. 1/19: R.D. Thomas and Jada Carroll; Tony C. Avanti from "Miss Saigon". 1/20: *Songs of the South,* musical revue. 1/21: *Hollywood Opera,* musical spoof. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 1/15: Stand-Up Comedy Explosion. 1/16: Amanda Green; Star Search Revue. 1/17: Four On The Floor; Susie Crippen; Stars of Tomorrow. 1/18: Master Lee; Variety Show. 1/19: *A Grandma Named Jo,* musical revue; Raven Hall; Marie Gentile. 1/20: The Florida Project; Stars of Tomorrow Semi-Finalists. 1/21: The Florida Project. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 1/15: David Kibbe; Cathy Robinson. 1/16: John Forster; Jodi Letizia. 1/17: Elena Bennett; Charles Cermele. 1/18: Todd Stockman, Bill Wright. 1/19: Tom Anderson, Ken Helman. 1/21: Joyce Lyons; Stephen Sammeth. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 1/17: *Corner of The Sky,* musical revue; Elisa DeCarlo. 1/19: Susan and David Dingle; John Dicarlo. 1/21: J. Q. and the Bandits. **No credit cards.**

THE JEWEL BOX—323 W. 44th St. (262-3482). Every Tue.–Fri. at 10, Sat. at 9 and midnight, Sun. at 9: *The Fabulous Bud E. Luv Show,* starring Bud E. Luv, The Lounge Lizard Parodist. **AE, CB, DC, MC, V.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 1/15: Lisa Kirchner. 1/17: Sigrid Sunstedt. 1/18: The Uptown Connection. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 2/1, Tue.– Sat. at 9 and 11:15: Jazz singer-pianist Billy Stritch. 1/19 at 7 and 9:30: *Varieties!* a new variety revue performed by "The Sunday Evening Players". **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 1/15: The Pinballs, a Zydeco Cajan Band. 1/17: Lang Phipps and Mild Thing. 1/18: Timi Michael and the Nat Jones Trio. 1/20: Monday Night Live Showcase. 1/21: Rhythm and Blues artist Maryel Epps. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 2/15, Tue.–Sat.: David Staller presents *Noel and Cole* at 9:30, and *Americans Abroad* on Fri.–Sat. at 11:30. **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 2/15, Tue.–Sat. at 8:45 and 10:45: The Modern Jazz Quartet. **Bemelmans Bar:** Through 4/4, Tue.–Sat. from 9:30: Jazz-singer-pianist Ronny Whyte. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA-PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Revyes performing in the lounge, Mon. and Tue. from 5:30–9:30, pianist April plays Wed. and Christopher Gillespie takes over on Thu. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun from 7–11. **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish–flavored piano every Tue.–Sun. from 7:30–11:30. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV— 90.7 FM
WNCN—104.3 FM
WNYC— 93.9 FM
WQXR— 96.3 FM; 1560 AM

Wed., Jan. 15

2:00/WNCN—Rachmaninoff: Piano Sonata No. 2 in b-flat, Op. 36; **J.C. Bach:** Cto. for Harpsichord in G, Op. 7.

WNYC—Brahms: Piano Qt. in *c*, Op. 60; **Schumann:** Piano Qt. in E-Flat, Op. 47.

WQXR—Handel: Trio Sonata in g, Allegro.

3:00/WNCN—Bizet: *L'Arlésienne,* Suite No. 1; **Mozart:** Piano Sonata No. 5 in G.

WQXR—Beethoven: Piano Cto. No. 2 in B-Flat, Rondo, Op. 19.

4:00/WNCN—Marsh: Sym. No. 3 in D.

5:00/WNCN—Vivaldi: Trio for Violin, Lute, and Continuo in C; **Chopin:** Makurka No. 2 in D, Op. 33.

WQXR—Schubert: German Dance No. 5 in C.

6:00/WNCN—Mendelssohn: *Athalia,* "War March of the Priests"; **Graupner:** Cto. for Recorder in F.

7:00/WNCN—Tchaikovsky: *The Nutcracker,* Divertissement, Op. 71; **Tartini:** Cto. for Violin in a.

8:00/WNCN—Mozart: Cto. for Flute No. 2 in D; **Alfven:** *The Prodigal Son,* Suite.

WQXR—Gershwin: *Rhapsody in Blue;* **Dvorák:** Violin Cto. in a, Op. 53.

9:00/WNCN—Franck: Sym. in d.

Thu., Jan. 16

2:00/WNCN—Mozart: Piano Sonata No. 12 in F; **Rameau:** Cto. Grosso No. 6.

WQXR—Wolf-Ferrari: Sonata No. 3 for Violin and Piano in E, Op. 27.

3:00/WNCN—Smetana: *The Bartered Bride,* Dances; **Myslivecek:** Cto. for Flute in D.

WQXR—Tchaikovsky: *Cherevichki,* Polonaise.

4:00/WNCN—Vivaldi: Cto. for Two Orchestras in A.

WQXR—Bach: Cto. for Oboe and Orch. in E-Flat.

5:00/WNCN—Rossini: *The Barber of Seville,* Ov.; **J. Haydn:** Cto. for Piano No. 4 in C.

WQXR—Wagner: *Tannhäuser,* "Fest March."

6:00/WNCN—Mozart: *The Magic Flute,* Ov.; **Vivaldi:** Chamber Cto. in D.

7:00/WNCN—Copland: *Billy the Kid,* Ballet Suite; **Dvorák:** Terzetto in C, Op. 74.

WQXR—Tchaikovsky: Piano Cto. No. 1 in B-Flat.

8:00/WNCN—Bach: Cto. for Harpsichord No. 2 in E.

WQXR—Torke: "Bright Blue Music"; **Nielsen:** Sym. No. 3, Op. 27.

9:00/WNCN—Sibelius: Sym. No. 2 in D, Op. 43.

Fri., Jan. 17

2:00/WNCN—C. Stamitz: Orch. Qt. in F; **Bach:** Cto. for Harpsichord No. 4 in A.

WNYC—Handel: Organ Cto. No. 4 in d, Op. 7.

WQXR—Smetana: String Qt. No. 1, "From My Life."

3:00/WNCN—Mozart: Piano Sonata No. 2 in F.

WQXR—Stravinsky: *The Fairy's Kiss,* Symphonic Suite.

4:00/WNCN—Mendelssohn: String Sym. No. 5 in B-Flat.

WQXR—Bach: Piano Cto. No. 2 in E, Allegro.

5:00/WNCN—Walton: *Portsmouth Point,* Ov.

WQXR—Tchaikovsky: Valse-Scherzo, Op. 34.

6:00/WNCN—Bach: Toccata and Fugue in d.

7:00/WNCN—Bach: Cto. No. 13 in C.

WQXR—Dvorák: Sym. No. 8 in G.

8:00/WNCN—Poulenc: *Les Biches.*

WQXR—Chopin: *Les Sylphides,* Excerpts; **Mendelssohn:** Sym. No. 3 in a.

9:00/WNCN—Paganini: Cto. for Violin No. 1 in D, Op. 6.

WQXR—The Detroit Symphony Orchestra. **Khatchaturian:** *Spartacus,* Suite No. 2; **Hollingsworth:** Violin Cto.; **Mendelssohn:** Sym. No. 4 in A, Op. 90. Soloist: Boisvert; conductor: Jarvi.

Sat., Jan. 18

10:00 a.m./WNCN—J.C.F. Bach: Cto. for Bassoon in B-Flat; **Beethoven:** Piano Qt. No. 3 in C.

WQXR—Vaughan Williams: *In the Fen Country;* **C. Stamitz:** Octet No. 2 in B for Winds.

11:00 a.m./WNCN—Khachaturian: *Masquerade,* Suite; **Bach:** Trio Sonata No. 6 in g.

WQXR—Wiren: Serenade for Strings; **Gershwin:** *Cuban,* Ov.

12:00/WNCN—Wagner: *Siegfried Idyll;* **J. Haydn:** Cto. for Flute and Oboe No. 4 in F.

WQXR—Bach: Cto. in c.

1:00/WNCN—Debussy: *La Mer.*

WQXR—Rachmaninoff: *The Rock,* Op. 7.

1:30/WQXR—"Texaco-Metropolitan Opera Broadcast." **Wagner:** *Der Fliegende Holländer.* Cast: Hildegard, Behrens, Lakes, Kaasch, Morris, Salminen; conductor: Conlon.

2:00/WNCN—Mozart: Cto. for Piano No. 4 in G; **Goldmark:** *Prometheus Bound,* Ov., Op. 38.

WNYC—Schubert: String Qt. in G; **Shostakovich:** Sym. No. 9.

3:00/WNCN—J. Clarke: Trumpet Suite in D; **J.C.F. Bach:** Cto. for Harpsichord in E.

4:00/WNCN—Rossini: *Il Signor Bruschino,* Ov.; **Lotti:** Cto. for Oboe in A.

5:00/WNCN—Vivaldi: Cto. No. 3 in G, Op. 3; **Beethoven:** *Egmont,* Ov., Op. 84.

WQXR—The Brooklyn Philharmonic Orchestra. **Shostakovich:** Sym. No. 1.

6:00/WNCN—Verdi: *La Traviata,* "Sempre Libera"; **Mozart:** Cto. for Piano No. 1 in F.

7:00/WNCN—R. Strauss: *Till Eulenspiegel's Merry Pranks,* Op. 28; **J. Haydn:** String Qt. No. 67 in D, Op. 64.

8:00/WNCN—Gershwin: Second Rhapsody for Piano.

WQXR—The Cleveland Orchestra. **Webern:** Five Pieces for Orch., Op. 10; **Bruckner:** Sym. No. 6 in A. Conductor: von Dohnànyi.

9:00/WNCN—Bizet: Sym. in C.

Sun., Jan. 19

10:00 a.m./WNCN—Cimarosa: Serenade.

WNYC—J. Haydn: Sym. No. 78; **Debussy:** Cello Sonata; **Shostakovich:** String Qt. No. 4.

WQXR—Bach: "Brandenburg" Cto. No. 2 in F.

11:00 a.m./WNCN—Bizet: *Children's Games;* **Ravel:** *Valses Nobles et Sentimentales.*

WQXR—Mozart: Sym. No. 31 in D; **Saint-Saëns:** *La Jeunesse d'Hercule.*

12:00/WNCN—Liszt: Cto. for Piano No. 1 in E-Flat; **Cambini:** Sym. in D.

1:00/WNCN—The Chicago Symphony Orchestra. **Bach:** Prelude and Fugue in E-Flat, "St. Anne"; **Berg:** Cto. for Violin, "To the Memory of an Angel"; **Schoenberg:** *Pélleas and Mélisande,* Op. 5. Soloist: Midori; conductor: Boulez.

WQXR—Kabalevsky: *The Comedians,* Suite; **J. Haydn:** Piano Sonata No. 48 in C.

2:00/WQXR—Mozart: Divertimento in D.

3:00/WNCN—Brahms: "Variations on a Theme by Haydn," Op. 56; **Vaughan Williams:** Cto. Academico in d.

WQXR—Prokofiev: Sym. No. 5 in B-Flat; **Beethoven:** Octet in E-Flat, Op. 103.

4:00/WNCN—Offenbach: *La Vie Parisienne.*

WQXR—Berlioz: *Symphonie Fantastique,* "March to the Scaffold"; **Mendelssohn:** *Capriccio Brillant* in b, Op. 22.

5:00/WNCN—Babell: Cto. for Recorder No. 1 in C, Op. 3; **Gershwin:** *Cuban,* Ov.

6:00/WNCN—Mozart: Sonatina for Piano No. 6 in C.

7:00/WNCN—Bach: "Brandenburg" Cto. No. 2 in F; **Schumann:** Concertpiece for Four Horns and Orch.

8:00/WQXR—"Sunday Night Opera House." **Massenet:** *Cendrillon.* Cast: von Stade, Gedda, Welting, Bastin; conductor: Rudel.

9:00/WNCN—Handel: *Water Music,* Suite No. 1 in F.

Mon., Jan. 20

2:00/WNCN—Saint-Saëns: Violin Sonata No. 1 in d; **Hertel:** Cto. for Trumpet and Oboe in E-Flat.

WNYC—The Baltimore Symphony Orchestra. **Bruch:** Violin Cto. No. 1.

WQXR—Davies: Renaissance Scottish Dances.

3:00/WNCN—Grieg: *Holberg,* Suite, Op. 40; **Mozart:** Divertimento No. 2 in F.

WQXR—Saint-Saëns: *Omphale's Spinning Wheel.*

4:00/WNCN—Holst: *The Planets,* "Jupiter."

WQXR—Schubert: *Five Minuets with Six Trios,* Excerpts.

5:00/WNCN—Vivaldi: Chamber Cto. in g; **Handel:** *Samson,* Act I, Sinfonia.

WQXR—Corelli: Cto. Grosso No. 7 in D, Op. 6.

6:00/WNCN—Liszt: Hungarian Rhapsody for Orch. No. 3 in D; **Bach:** Cto. for Violin in g.

7:00/WNCN—R. Strauss: *Don Juan,* Op. 20; **J. Haydn:** Flute Qt. in G, Op. 5.

WQXR—J. Haydn: Cello Cto. No. 2 in D.

8:00/WNCN—Kraus: Sinfonia in E-Flat; **Schumann:** Sym. in G, "Zwickau."

WQXR—Chausson: Sym. in B-Flat.

9:00/WNCN—Brahms: Sym. No. 1 in c, Op. 68.

WQXR—The Boston Symphony Orchestra. **Mozart:** Piano Cto. No. 23; **Bach:** Cantata Nos. 26 and 149. Cast: Brun-Julson, Danz, Olsen, Cheek; conductors: Oliver, Rilling.

Tue., Jan. 21

2:00/WNCN—J. Haydn: Sym. No. 93 in D; **Mendelssohn:** Piano Sonata in B-Flat, Op. 106.

WQXR—Salieri: Sinfonia in B-Flat, "Storm at Sea."

3:00/WNCN—Prokofiev: Sym. No. 1 in D, "Classical," Op. 25; **Beethoven:** Piano Qt. No. 2 in D.

WQXR—Gould: American Symphonette No. 2.

4:00/WNCN—Grieg: Norwegian Dance No. 2, Op. 35.

WQXR—J. Haydn: Divertimento in B-Flat for Winds.

5:00/WNCN—Mendelssohn: String Sym. No. 2 in D; **Vivaldi:** Cto. No. 6 in a, "L'Estro Armonico," Op. 3.

WQXR—Dvorák: *My Home,* Ov.

6:00/WNCN—R. Strauss: *Der Rosenkavalier,* Waltzes.

7:00/WNCN—Mozart: Cto. for Horn No. 4 in E-Flat; **Weber:** Sym. No. 2 in C.

WQXR—Beethoven: Piano Cto. No. 2, Op. 19.

8:00/WFUV—"A Box at the Opera." **Wolf-Ferrari:** *Jewels of the Madonna.*

WNCN—Bach: Cto. for Violin in d; **J. Haydn:** Piano Sonata No. 50 in C.

WQXR—Brahms: Sym. No. 1 in c, Op. 68.

9:00/WNCN—Beethoven: Sym. No. 6 in F, "Pastoral," Op. 68.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

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AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., JAN. 15

7:30 p.m.
VH1 Fever. A 30-minute special on Stevie Wonder, including an interview and performance clips. The legendary talent discusses, among other things, why he lobbied so hard to have Martin Luther King Jr.'s birthday recognized as a national holiday.

8:00
5 The Name of the Rose (1986). Umberto Eco's best-seller about heresy and murder in a fourteenth-century monastery, turned into a lurid and rather tedious thriller. With Sean Connery, F. Murray Abraham. (2 hrs.)

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11 Crimes of the Heart (1986). Based on Beth Henley's Pulitzer-winning play. Diane Keaton, in the stock role of the fearful spinster, rushes around the set hugging her elbows to her sides; Jessica Lange is sexy and shallow as the selfish but fully alive Meg; and Sissy Spacek does her delicately balmy best as the vaguely crazy (but deeply sane) Babe. With Tess Harper, Sam Shepard. (2 hrs.)

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13 49 Scientific American Frontiers. In France, host Woodie Flowers investigates oil-digesting microbes, non-alcoholic wine, sailing therapy, and a host of other French phenomena. (1 hr.)

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31 Martin. A five-movement ballet by Gordon Parks in tribute to Martin Luther King Jr. (1 hr.) Also shown Monday at **5:30 p.m.** on **13** and at **10:00 p.m.** on **50**.

TNN Emmylou at the Ryman. Emmylou Harris, who used to wait tables just around the corner, returns to the Ryman Auditorium, longtime home of the Grand Ole Opry. With the Nash Ramblers, she plays songs from her new album and from the long ago past, and is joined by bluegrass legend Bill Monroe. (1 hr.)

9:00
13 Edge. The fourth installment of the monthly magazine series, with host Robert Krulwich. Tonight, an in-depth probe into Roseanne Barr, quite possibly the most radical woman on television; and Buck Henry, of all people, visits the First International Men's Conference. (1 hr.) Also shown Thursday at **10:00 p.m.** on **49** and Saturday at **2:00 p.m.** on **13**.

10:00
13 49 The Orchestra. Video artist Zbigniew Rybczynski's high-definition-TV interpretations of works by Chopin, Ravel, Rossini, Mozart, and others. Filmed at the Paris Opera, the Louvre, and the Fontainebleau. Simulcast on WQXR-FM (96.3). (1 hr.) Also shown at **1:00 a.m.** on **13** and Friday at **12:30 a.m.** on **21**.

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50 Hizzoner the Mayor. How's Mayor David Dinkins doing? Well, here's a chance to compare him with a pair of his most notable predecessors—James J. Walker and Fiorello M. La Guardia. A one-hour profile of the two mayors.

10:30
21 Gustave Lussi: The Man Who Changed Ice Skating. Just in time for the upcoming Winter Olympics, a half-hour documentary on the father of modern figure skating.

10:45
SHO Once in a Blue Moon. The third of five short films by first-time directors showing nightly this week at this time. This film concerns rock and roll and salvation. On Thursday, **To the Moon Alice,** about a homeless family who take refuge on the set of a TV sitcom. And on Friday, **12:01 P.M.,** Jonathan Heap's film about a man who keeps reliving the same hour again and again. All films are 45 minutes long.

12:35 a.m.
TBS Papillon (1973). A thrilling escape picture based on Henri Charrière's novel about his own adventures. Steve McQueen plays Charrière, hell-bent on getting out of Devil's Island, which is not easy. With Dustin Hoffman, Victor Jory. (3 hrs.)

3:00 a.m.
5 Man Hunt (1941). Walter Pidgeon and John Carradine star in Fritz Lang's taut, exhausting drama about an assassination attempt against Hitler. (2 hrs.)

THU., JAN. 16

9:00 p.m.
13 49 Mystery!—"Artists in Crime." Part 2 of 2. Sonia Gluck is dead, and Inspector Alleyn pursues a fugitive. Meanwhile, it is discovered that Agatha Troy, Basil and Valmai, and Katti Bostock are all in a position to have killed Sonia. With Simon Williams, Belinda Lang. (1 hr.) Also shown at **10:00** on **21**, at **midnight** on **13**, and Friday at **9:00 p.m.** on **50**.

10:00
13 Aftermath: A Look Back at Iraq. A three-part program about the Gulf War. "Report From Iraq" chronicles the May 1991 visit to Iraq by Americans detailing the war damage. "Lines in the Sand" compares the media's coverage of this war with that of the Vietnam War. And "Pax Americana: After Desert Storm" explores the feelings of both elation and chagrin with which Americans greeted the Allied victory. (1 hr.) Also shown Sunday at **5:00 p.m.**

MAX Quite a double bill: First, David Lynch's shivery, macabre **Blue Velvet** (1986), with innocent Kyle McLachlan and kinky Isabella Rossellini; and, at **midnight,** Stephen Frears's **The Grifters** (1990), a triangular *film noir* with John Cusack, Annette Bening, and Anjelica Huston (1 hr. 55 min.).

TNT The Greatest Show on Earth (1952). A huge, long, wonderful circus picture by Cecil B. De Mille, replete with bickering performers, a terrific train wreck, and a clown with a mysterious past. With Charlton Heston, Cornel Wilde, Betty Hutton, Dorothy Lamour, Jimmy Stewart. (3 hrs. 15 min.)

11:30
21 Preston Sturges: The Rise and Fall of an American Dreamer. A one-hour profile of the bittersweet life of the director whose heartfelt films enchanted the country. (1 hr.)

FRI., JAN. 17

8:00 p.m.
2 Michael Jackson . . . The Legend Continues. Everything you've always wanted to know about the odd, gloved, made-over pop machine. With home movies and clips from his Jackson 5 days straight through to *Dangerous*. Includes interviews with pals Liz Taylor and Quincy Jones. (1 hr.)

9:00
2 Tequila and Bonetti. A new one-hour cop series about a New York detective who, after a controversial shoot-out, is lent to a laid-back California police department. His partner? A dog, Tequila, who happens to talk, or at least think aloud, in a voice only the audience can hear. There's also a beautiful widowed officer and a captain who spends his spare time writing screenplays in the nude. With Jack Scalia, Charles Rocket, Mariska Hargitay.

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4 This Is Garth Brooks. A one-hour special on the country singer whose popularity, unlikely as it may seem, is almost out of control. With performance clips from Dallas's Reunion Arena, backstage frivolity, and so on. (1 hr.)

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13 49 Campaigning for the Presidency. A look at the past 30 years of presidential campaigning, increasingly dominated by the media and those who best control the media. John Chancellor is the moderator of a roundtable of campaign managers and political advisers including Ed Rollins, Stuart Spencer, Susan Estrich, and Gary Hart. (2 hrs.) Also shown at **midnight** on **13** and at **1:30 a.m.** on **21**.

AMC Viva Zapata! (1952). Elia Kazan's extremely robust and exciting film, with Marlon Brando as Emiliano Zapata, a Mexican peasant who thrusts himself into the presidency. Anthony Quinn won an Oscar for his portrayal of Brando's brother; John Steinbeck scripted. (2 hrs.)

A-E DEA—"Undercover Eddie." The first segment of a new six-part series on the work of the Drug Enforcement Agency. Tonight, DEA agent Ed Follis infiltrates a group of Nigerians who are trying to peddle a multi-million-dollar batch of marijuana and heroin. (1 hr.)

10:00
TDC The Gulf Crisis: The Road to War. A new three-part investigation of the tensions that led to the Gulf War, including interviews with men who ought to know: Colin Powell, James Baker, Brent Scowcroft, Dick Cheney, Dan Quayle, and Robert Gates. Tonight's episode: "Invasion." (1 hr.) Remaining episodes to be shown Fridays at this time.

11:00
21 John Cleese. The British comedian, most famous as a Monty Python member, talks about just what makes him so funny. (1 hr.)

SAT., JAN. 18

12:05 p.m.
TBS Martin Luther King Jr. National Holiday Parade. Live coverage of the parade from Atlanta, with grand marshal Blair Underwood and hosts Clifton Davis, Nancy Wilson, and Craig Sager. (1 hr. 30 min.)

1:00
4 NHL All-Star Game. The one occasion when the National Hockey League makes it to network TV. Live from the Spectrum in Philadelphia.

2:30
2 Olympic Winterfest: Countdown to Albertville. Last-minute preparation for this year's Olympics provides these highlights: ski jumping from Austria, luge racing from Lake Placid, and a preview of the figure-skating competition. (1 hr. 30 min.)

4:30
11 Marathon Man (1976). A clumsy if exciting thriller with Dustin Hoffman as a confused, endangered graduate student caught in a web of intrigue involving Nazi war criminal and mean dentist Laurence Olivier. (2 hrs. 30 min.)

5:30
13 Wild America—"The First Ten Years." A retrospective of *Wild America*'s travels across North America, which produced visits with just about every kind of place and creature imaginable. (30 min.)

8:00

2 Fatal Attraction (1987). A shrewdly observed, nuanced drama of New York life and manners. Glenn Close, a voracious single woman, seduces married man Michael Douglas; when he returns to his happy family life, she won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes sense. It's a tense, fascinating, and original movie—for a time, at least. With Anne Archer. (2 hrs. 30 min.)

13 Mad About Music (1938). Deanna Durbin is just right as the girl dropped off by her busy mother at a Swiss boarding school, taking to a visitor so much that she pretends he's her father. With Herbert Marshall, Gail Patrick. (1 hr. 40 min.)

BRV High Hopes (1989). Writer/director Mike Leigh's fascinating, unstable, but deeply humane comedy about a sensitive, shabby young English couple who have been abandoned by a triumphant Thatcherism. *High Hopes* asks pointed questions about the extinction of neighborliness in the age of what's-in-it-for-me, and the loss of family courage and pride. (2 hrs.)

9:00

5 Two-Fisted Tales. An hour's worth of Western action/adventure put together by directors Joel Silver and Walter Hill.

10:00

HBO World Championship Boxing. WBA welterweight champ Meldrick Taylor meets one of the top challengers for his crown, Glenwood "The Real Beast" Brown, in a twelve-round fight. Then, in a non-title fight, lightweight champ Pernell Whitaker moves up to junior welterweight and battles Harold Brazier. Live from Philadelphia.

TBS The 49th Annual Golden Globe Awards. Hollywood celebrates itself and its TV and movie winners in this live two-and-a-half-hour ceremony.

SUN., JAN. 19

8:00 a.m.

13 Childhood. A rebroadcast of the entire seven-part series tracking the journey from infancy to adolescence. The first episode introduces the twelve families whose children will be followed from the birth process, which differs greatly from continent to continent. From there, it's on to the acquisition of language and hormonal urges. (7 hrs.)

NOON

4 NBA Basketball. A doubleheader. The world-champion Chicago Bulls take on their bullyish old foes, the Detroit Pistons. Then a pair of Western powerhouses do battle: the Portland Trail Blazers at the Phoenix Suns.

12:30 p.m.

2 NCAA Basketball. Another doubleheader: First, Iowa travels to Ohio State; then, the Big East's Villanova goes south to the Dean Dome to play the ACC's North Carolina Tar Heels.

1:00

11 Black Sunday (1977). Spooky, well-done thriller written by Thomas Harris (*Silence of the Lambs*), concerning a plot to drop a bomb on the Super Bowl. (3 hrs.)

2:30

5 The Scarlet and the Black. An excellent 1983 TV movie starring Gregory Peck and Christopher Plummer as, respectively, a Vatican official who protects Allied POWs and a Nazi officer in pursuit. (3 hrs.)

3:00

7 Story of a People: Expressions in Black. Joe Morton is the host of this one-hour special on the state of black dance and theater. Including interviews with Bebe Miller, David Rousseve, and Rosie Perez. (1 hr.)

4:00

11 Apocalypse Now (1979). For three quarters of its length, Francis Coppola's work is masterly—a tragic, surrealist Vietnam War epic that grows in power and beauty as it comes closer to hallucination. But then, suddenly, the film falls to pieces, and the effect is devastating. With Martin Sheen, Marlon Brando, and Robert Duvall. (3 hrs.)

6:00

13 King: A Filmed Record—From Montgomery to Memphis. A documentary culled from dozens of news sources, tracing Dr. Martin Luther King's civil-rights activities from 1955–1968. Among those chronicling King's life are Harry Belafonte, Charlton Heston, James Earl Jones, and Paul Newman. (1 hr. 45 min.) Also shown Monday at **9:00 p.m.** on **21**.

8:00

13 Ladakh: Kingdom in the Clouds. A look at a Himalayan countryside and culture virtually untouched by time. (1 hr.) Also shown at **9:00** on **21**.

TNT Once Upon a Time in the West (1969). Sergio Leone's wonderful Western, full of sly turns and Ennio Morricone's haunting music. With Claudia Cardinale, Jason Robards Jr.; Henry Fonda, cast well against type, makes a terrific outlaw. (3 hrs. 30 min.)

9:00

2 Against Her Will: An Incident in Baltimore. (Reviewed in this issue.) Walter Matthau reprises his role as small-town lawyer Harmon Cobb in this sequel to *The Incident*. The drama here revolves around a woman who has been wrongly placed in a mental institution. Also back in their *Incident* roles are Susan Blakely and Harry Morgan. (2 hrs.)

4 Drug Wars II: The Medellín Cartel. (Reviewed in this issue.) A new four-hour mini-series about the expansive drug ring headed by Colombian billionaires Don Pablo Escobar-Gaviria and José Rodriguez Gacha. This series documents their activities and the attempts of both the DEA and the Colombian government to shut them down. With Julie Carmen, Dennis Farina, John Glover. Part 1 of 2 (2 hrs.); Part 2 shown Monday at **9:00 p.m.**

7 She Woke Up. (Reviewed in this issue.) Lindsay Wagner plays a California socialite who suddenly wakens from a coma to realize that the assailant who put her there will be back to finish the job. With David Dukes, Frances Sternhagen, Maureen Mueller, Ben Savage. (2 hrs.)

13 Parnell and the Englishwoman—"The Reckoning." The fourth and final segment of the series about the unlikely Irish hero Charles Stewart Parnell. Tim Healy swears to get rid of Parnell one way or another; Parnell, despite his controversial divorce, is still identified with Irish home rule. (1 hr.) Also shown at **10:00** on **49**, at **11:00** on **21**, and Monday at **9:00 p.m.** on **50**.

AMC A Tyrone Power festival begins tonight with **Alexander's Ragtime Band** (1938), an Irving Berlin musical with Power, Don Ameche, Alice Faye, and Ethel Merman. (2 hrs.) More Power films include **Lloyds of London** (1936) and **Suez** (1938), Monday at **7:00 p.m.** and **9:00 p.m.,** respectively; and, on Tuesday, **Thin Ice** (1937), at **7:00 p.m.,** and **Johnny Apollo** (1940), at **9:00 p.m.**

10:05

SHO Picture This: The Times of Peter Bogdanovich in Archer City, Texas. A one-hour documentary about the director's work and various extracurricular affairs while making *The Last Picture Show* and, twenty years later, *Texasville*.

10:55

13 The Man Between (1953). Carol Reed's brooding drama set in Berlin after World War II, about a jaded black-market dealer whose priorities change when he falls in love. With James Mason, Claire Bloom. (1 hr. 45 min.)

MON., JAN. 20

8:00 p.m.

13 America With the Top Down. College professor Alan Schroeder and stand-up comic Jimmy Tingle wend down U.S. Highway 281, from the Canadian border to the Rio Grande, in a 1960 Ford Sunliner convertible. Part 2 of 2. (1 hr.)

FAM Roots. A rebroadcast of the 1977 mini-series that was watched by more than half of America. Author Alex Haley, on whose search for his own roots this drama is based, will appear in brief segments throughout. With Ben Vereen, Ed Asner, John Amos, Lloyd Bridges, Louis Gossett Jr., Cicely Tyson, Georg Stanford Brown, and LeVar Burton. To be broadcast in two-hour segments nightly through Saturday, at both **8:00 p.m.** and **11:30 p.m.**

9:00

4 Drug Wars II: The Medellín Cartel. (Reviewed in this issue.) See Sunday at 9:00 p.m. Part 2 of 2. (2 hrs.)

7 Bed of Lies. (Reviewed in this issue.) Susan Dey lets her hair down, playing a girl from the wrong side of the tracks who marries the son of the former governor of Texas, then shoots him. With Chris Cooper. Based on a true incident and on the book *Deadly Blessing*. (2 hrs.)

13 49 Lindbergh. A no-holds-barred profile of the man who, at the age of 25, became the first to make a solo transatlantic flight. After that feat, things became complicated, and Lindbergh was burdened with living out his life as a hero. (1 hr.) Also shown at **midnight** on **13**.

10:00

13 49 Education on Trial—"Are We Shortchanging Our Schools?" The third and final segment of a series that takes the American education system's problems to a mock courtroom. Tonight, a probe into why, if the U.S. outspends almost all other industrial nations, our education isn't what it should be. (1 hr.) Also shown Tuesday at **10:00 p.m.** on **21**.

10:35

TBS Saturday Night Fever (1977). John Travolta has nothing to live for except his disco Saturday nights, and he makes the most of them. With lots of Bee Gees music and Barry Miller, Karen Lynn Gorney, Joseph Cali. (2 hrs. 30 min.)

3:00 a.m.

5 Monkey Business (1952). A swell romp, directed by Howard Hawks and starring Cary Grant as a man who discovers a potion with real get up and go. Also partaking are Ginger Rogers, Charles Coburn, and Marilyn Monroe. (2 hrs.)

TUE., JAN. 21

4:00

2 Two Teens and a Baby. A *Schoolbreak Special* about a family with two teenage boys who learn that they'll soon be brothers again. They are delighted, concerned, and chagrined at the news, sometimes all at once. (1 hr.)

8:00

2 Born on the Fourth of July (1989). Tom Cruise gives the performance of his life in Oliver Stone's pulverizing movie about Ron Kovic, a young Marine from Long Island who was wounded in Vietnam, paralyzed from the chest down, and lost his faith not only in the war but in God, mother, and country. With Willem Dafoe and Caroline Kava. (3 hrs.)

5 Serpico (1973). Sidney Lumet's exciting, slightly demagogic bio of policeman Frank Serpico, a natural hipster and truth-teller surrounded by the corrupt New York Police Department of the early seventies. A galvanizing performance by Al Pacino. (2 hrs.)

11 A Soldier's Story (1984). Charles Fuller's adaptation of his award-winning play is both an absorbing murder mystery and a heart-wrenching study of black men living in white society. Set in 1944, the film centers on an investigation into the murder of the sergeant of a black Army combat unit. With Howard E. Rollins Jr., Adolph Caesar, Denzel Washington. (2 hrs.)

13 49 Nova—"Submarine!" Just because the Cold War is over doesn't mean that the U.S. has called in its subs, such as the U.S.S. *Michigan*, a ballistic-missile submarine. (1 hr.) Also shown at **9:00** on **21** and at **midnight** on **13**.

FAM Roots. Part 2 of 6. (See Monday at 8:00 p.m.) (2 hrs.)

9:00

13 49 Frontline—"The Resurrection of Reverend Moon." The Reverend Sun Myung Moon spent more than a year in prison for conspiracy and for filing false tax returns, but he's regained his original power and then some. A look at the reverend's political associations and the dealings of his Unification Church. (1 hr.) Also shown at **1:00 a.m.** on **13**.

LIFE The Mosquito Coast (1986). Peter Weir's fascinating but depressing film about an American genius-crank, the inventor Allie Fox (Harrison Ford), who becomes disgusted with American decadence and takes his family off to the jungles of Central America in search of purity. With Helen Mirren, River Phoenix, and André Gregory. (2 hrs.)

10:00

13 49 The Future Is Now: The New ABC's. The third and final segment about how technology is changing everyday life. Tonight, students in France, China, and Japan, and their high-tech learning tools. (1 hr.) Also shown at **11:30** on **21**.

A-E Ludwig Van Beethoven Mass in C. John Elliot Gardner conducts the BBC Welsh Symphony Orchestra and Polyphonic Choir in a Mass commissioned by Prince Nicholas II of Esterhazy in his wife's honor. The prince was not pleased with Beethoven's work, calling it "unbearably ridiculous and detestable." (1 hr.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.

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To Reply To A Box Ad—Address Your Response This Way: New York Magazine, Box #, P.O. Box 4600, NY 10163-4600

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As of January 17, payments for scheduled classified ads may be dropped off at 755 2nd Avenue, between the hours of 11:00am-4:00pm.

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 6, 1992 issue:** $35.00 per line, one-time ad; $33.00 per line, four-time ad; $ 32.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section,** Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TRAVEL SERVICES

GLOBAL TRAVEL NETWORK...
The largest airline ticket consolidator for Central/South America & the Caribbean - is now offering big discount fares to the general public. For info, call 800-878-5200.

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DISCOUNT CRUISES
International Tours. Licensed, Bonded & Insured. 212-242-2277, 1-800-525-6888.

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New York

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Manhattan · Elegant Furnished Apts—Short-term rentals. Daily, weekly. Moderate rates. Rooms also avail. **212-369-7691 & 800-531-4057**

New York Magazine's Travel Section—Reach 1.7 million active readers who are looking for places to go, things to do...in and out of the city! To place your ad, call Kendra or Cynthia, 212-643-6500.

BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - now romantic Inn. Elegant. Complimentary breakfast. Daily cocktail party. Beach club. Golf, tennis, snorkel. Walk to everything. Voted best guest house in Key West. Call **1-800-253-3466** for new brochure.

THE CITY *Wedding*

HONEYMOON BOUND *More than 2.5* million Americans got married last year - and weddings are a multi-billion dollar market. Reach 1.7 million readers in our special weddings section highlighting restaurants, caterers, musicians, honeymoons, and more. **RSVP** - Become a member of the wedding.

To advertise, call 212-643-6500.

ISSUE DATE: 2/10/92 ON SALE: 2/3/92 AD CLOSE: 1/28/92

SKI AREAS
Rockies & The West

Ski Vail/Beaver Creek—Near slopes, sleeps 6. Negotiable. 516-725-4486

HOTEL
New York

Chelsea Inn—17th St/5th Ave. $60-$135 212-645-8989/1-800-640-6469

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Stay In NYC's Finest Neighborhood.
Newly renovated, modern, spacious rooms w/kitchenettes, from $89 per night.
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...TRAVEL...TRAVEL...TRAVEL...
Reach Over 1.7 Million Readers
Who Love To Travel!
Call 212-643-6500
...TRAVEL...TRAVEL...TRAVEL...

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HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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FINDING A THERAPIST TO TRUST IS HARD... WE'LL MAKE IT EASY. Manhattan Referral Service sm matches you with a licensed therapist specifically trained to help with your problems.
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Healthful Body & Mind—Best Bodywork. Super Blue-Green Algae. 212-874-2982

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Expert Swedish—Deep Tissue, Pressure Pts. Injuries. Jeanie. 7 Days. 212-750-8947

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M/F & Couples. Residential Service Avail.
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Swedish/Shiatsu—Have You Forgotten How Great It Feels? Joyce: 212-696-0043

Therapeutic Massage for Men/Women—Swedish/Shiatsu/Sauna. 212-594-1602

ORIENTAL PARADISE—
Swedish Shiatsu/Shower. Private.
Corona, Queens **718-898-2560**

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
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LOTUS JAPANESE SPA
Shiatsu - Swedish / **NY Penn Hotel**
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Healing Stress-Reduction Specialists
In Private Atmosphere. **212-831-6433**

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Acuvue Disposable Lens.
We Will Beat All Advertised Prices.
Colors Too! Discount Frames.
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Shape Up At Home Or Office—Certified, One-On-One Fitness Inst. 212-254-9770

Personal Trainer—I Will Make You Look And Feel Your Very Best. 212-213-1415

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working **one-on-one**
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Call us for the most relaxing vacation of your life!
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In CT: 203-642-4306

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Weight Loss & Control Program
Offices In NY & Bergen County
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Healthful weight loss through medically supervised programs, blended with varied exercises and vegetarian cuisine
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Feel Great & Lose Weight Now With The MicroDiet...The Safe, Affordable Diet Used By Over 3 Million People Worldwide! Call 800-231-THIN For Free Info.

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NEW YORK Magazine's
HEALTH AND FITNESS Section
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And Do Something Healthy
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For rates and information, call
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BOAT AND YACHT

New York Boat And Yacht is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are accepted. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Boat And Yacht Section,** Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, NY, NY 10001, 212-643-6500. **Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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M/Y Jabiru M/Y Jacana
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Intimate dinners for two - to your largest corporate events.
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Manhattan Yacht Charters
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Over 400 Owners · CHARTER DIRECT
Boat info - 7 days a wk. **212-736-1010**

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

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HONEYMOON BOUND More than 2.5 million Americans got married last year - and weddings are a multi-billion dollar market. Reach 1.7 million readers in our special weddings section highlighting restaurants, caterers, musicians, honeymoons, and more. **RSVP** - Become a member of the wedding.

To advertise, call 212-643-6500.

ISSUE DATE: 2/10/92 ON SALE: 2/3/92 AD CLOSE: 1/28/92

NEW YORK KIDS

ENTERTAINMENT/TEEN & PRE-TEEN

BAR MITZVAH EXPERT
Eric Silvey Ent. - 16 Yrs Exp. **212-486-9517**

BAR/BAT MITZVAH
AT DEZERLAND'S '50s FUN CITY
(Check our large ad under Party Space)

THE PLACE TO BE
New York Magazine's advertising section, NEW YORK KIDS. For information, call Denise Sisto at 212-643-6500.

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Carousel, Puppet Show, Bumper Cars
Videos, Playport, Mini-Golf, Skeeballs
Ping Pong, Raceway, Basketball,
Drive-In Disco Parties. $500 for 25 kids.
Call Claire Shore (212) 564-4590.

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Creating Unique Memories
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The Rink
AT ROCKEFELLER PLAZA

NEW YORK Magazine's KIDS—Section. To advertise, call 212-643-6500.

ENTERTAINING

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"KILL 'EM" At Your Next Affair.
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Jazz/Classical & So. Amer.—Duos, trios & up. Greg - 212-727-0219, 201-762-5893

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Music to Match the Moment **718-229-5522**

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The Right Music For Any Gathering!
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Continued on next page.

ENTERTAINING

Continued from previous page.

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"CELEBRATE YOUR NEXT EVENT" AT DEZERLAND'S '50s FUN CITY
Check our large ad under "Party Space".

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In Terrific 1940s Big Band Ambiance.
5 & 10 No Exaggeration
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Perfect For Anniversary/Bridal Functions
AND REHEARSAL DINNERS!

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A Charming New Place To Entertain...
Receptions of 50 to 500 Guests.
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Broadway Music Director - Pianist—38, very handsome, financially secure and educated, seeks very attractive and sexy, single white female, 22-34, over 5'4", who wants to be spoiled and go First Class in life. Photo a must. 4503 ✉

Doctor - Most Eligible Bachelor—Successful, attractive, green-eyed, 39 years old, Jewish - enjoys dining, dancing, sports, travel. Living this winter in Florida paradise. Seeks a glamorous woman, 25-35, with model looks, to share Manhattan night life, Florida sunshine and future. Photo please. 9018 ✉ ☎

Not A "CEO"—Not a "hunk". Not a zillionaire. Has no Porsche. Still reading? Great guy, 39, head of successful law practice. Friendly, happy, warm, open, handsome. Good listener. Serious (but sense of humor always engaged). Experimental (but not reckless). Jewish (but not observant). Creative, generous to a fault, romantic, thoughtful, affectionate. Tells no lies, keeps promises, gives sensual massages. Seeks magnificent woman, 30-37, for hugs, kisses and permanent status of best friend and lover. 7830 ✉ ☎

Athletic, Fun-Loving, Attractive—Professional, 30, Jewish. Enjoys the arts, entertaining and travel. Seeks intellectual, health and civic-minded man, 30-40, who values a relationship. Nonsmoker. Note/photo preferred. 4461 ✉

Wall Street Partner—45, successful, handsome, Christian, athletic, playful businessman is seeking successful, secure, witty, attractive, athletic businesswoman to enjoy life with. Enjoys skiing, boating, tennis, dancing and travel - and hopes you do too. Photo please. 9027 ✉ ☎

Take A Deep Breath And Jump In—I'm a Jewish, 30-year-old, successful, dynamic, compassionate, unstoppable Wall Street superstar. I'm looking for a soul mate who is an intelligent, outgoing, adventurous, bubbly streak of fire that looks good in heels. If you love to spoil and be spoiled, let's meet for a drink...or a great deal more. Note/photo/phone. 9035 ✉

A Tall, Strong, Athletic—Very handsome Jewish male, 32, North Jersey. Avid skier/tennis player, looking for an attractive, adventurous female. Photo. 7825 ✉ ☎

Act II—In which the heroine, a pretty, petite brunette of 37, seeks second-time-around success at love, marriage and family. This Manhattan CPA/CFO, Westchester homeowner, Seven Sisters grad, enjoys music, movies, novels, nature, long walks, conversation, cozy fires and is now ready (after appropriate intermission) to share these again with a leading man who is similarly successful, sincere, highly intelligent, down-to-earth, witty and who knows what he wants. For happily ever after and this role for a lifetime, send note/phone/photo. 9067 ✉

Beautiful, Slim, Willowy Woman—5'8", blond, light green eyes, working full-time and in the last phase of recovery from chronic fatigue syndrome, seeks one special, warm and sensitive, tall, trim, nonsmoking man, 48-58, to share and live our hopes and dreams as we enter the new year together. Note and phone. 9021 ✉

Girl Next-Door—Truly pretty, slim blond PhD - artistic, well-traveled, stylish, 44. Seeks attractive, compatible man for Manhattan relationship. Bio/pix. 4499✉☎

Beautiful Blond Model With MBA—Looking for marriage-minded, slim, successful Jewish Dr. Right - MD/DDS, 35-40. Note/phone/photo necessary for response. 9017 ✉

Solid NYC Professional—49, tall, good-looking, free spirit, solvent. Seeking woman, 35-39, tall, slim, financially independent, for a lifetime of beauty, caring and commitment. Note/phone/recent photo please. 4513 ✉

Brainy, Buxom Blond—(212), very good looks, 45, seeks mate. 9054 ✉ ☎

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Pretty Woman—38, slim, sexy, successful, sincere. Joire de vivre and passion about many things, but hopefully, especially you. My male counterpart is good-looking, successful, loving, very communicative, sensitive, self-aware and commitment-oriented. Note/photo. 4485 ✉

Boy Next-Door—Seeks that old-fashioned girl. I'm successful, athletic and a nice guy. You're bright, fit, sincere and warm-hearted (27-34). Year-round times at the beach, romantic evenings together and sports are among your priorities. If a young-minded, good-looking, 37-year-old, relationship-seeking (marriage/children), 5'7" Jewish male is right for you, send a photo and a note. 4510 ✉

Almost Extinct—Normal widow, 55, not so slim, not so young, not too weird. I smoke, laugh, gamble, read. Love games, computers, dogs, antiques, fishing, travel. Hate jogging, skiing, tennis. Christian - nonreligious. Have teenagers hanging around, work; financially and personally secure. Shy but not stupid. Faithful, loyal, devoted but not doormat. Unpretentious, up-front, upbeat. Want to meet someone who agrees with the above and is between 50-60, tall, likes people and doesn't like being alone. Westchester. 7808 ✉

Always—Successful, bright, good-looking Manhattan professional, 41, Jewish, green eyes, fit, curious, strong, whimsical, enjoys movies, music, kids, travel, exercise. Seeks smart, independent, slender, truly beautiful (inside/out) woman/girl, 25-38, to share thoughts, passion/affection, laughter, 4-now/4-ever. Photo required. 4514 ✉

Start The New Year Off Right—Pretty female, 29, 5'8", hazel eyes, good sense of humor. Enjoys music, movies, animals and pool. Seeks tall, sincere male, 30-37, to share these and other similar activities. Photo optional. 9034 ✉

Be My Valentine—Attractive, successful, single Jewish man, 33, cultured, bright and fit, seeks a valentine for this year and all the years to come. Diverse interests include opera, jazz, ballroom dancing, theater, foreign languages, and much more. Would love to meet a woman of culture and intellect for lasting romance. Photo appreciated. 4511 ✉ ☎

Handsome, Fit Executive—35, seeks petite, fit woman with style. 4490 ✉ ☎

Seeking A Gentle Man—For hugs and a happy home. I'm a warm, kind, pretty, smart Jewish female, 39. 9070 ✉ ☎

Altogether A Great Gal—Residing on LI. I am a tall, attractive lady, with a dynamite personality, great career and lots of energy. I am in my mid 40s, interested in a meaningful relationship with single, tall (over 6'), intelligent, slim Jewish man, mid 40s to 50s, with a good sense of humor, nonsmoker, who enjoys dancing, theater and conversation. I will respond to note/phone/photo. 7842 ✉☎

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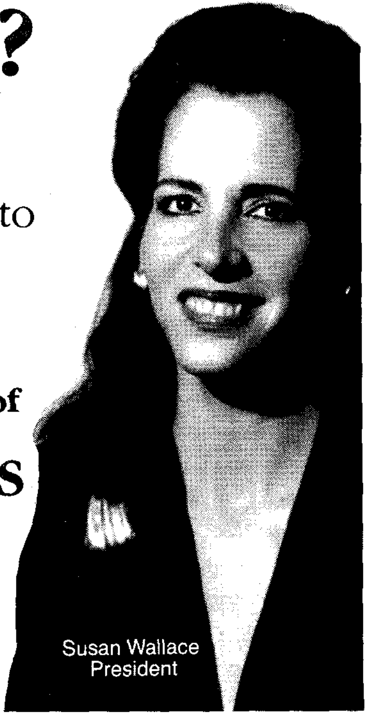

Susan Wallace
President

IT ONLY TAKES ONE

Value-Filled—Kind and spiritual, single, white, attractive lady, 30, seeking her counterpart, male, 30 plus, professional, sweet and chock full of good values. Please write: note/photo/phone, will gladly exchange. 9020 ✉

Let's Build A Future Together—Very beautiful, slim, refined, ultrafeminine lady, 36 (looks 28), with long dark hair, passion, style and a good heart, seeks one terrific man. Note/photo, please. 7804 ✉

Elegant Widow—Italian, northern NJ, educated pianist, family values, cat lover, seeking gentleman, 52-62, in good health, with sincerity, education, to share a walk through a special time. 9031 ✉ ☎

Exception To The Rule!—Beautiful professional, 28. A city sophisticate with country girl charms. Commitment-minded professional only. 9037 ✉

Handsome Professional—Tall, very fit, Caucasian, witty, stable yet spontaneous. Warm. Loves travel, the arts. Sensuous. Financially secure. Mid 40s. This focused, worldly, earthy Leo seeks very intelligent, lively companion with great face and great figure - 5'7"-5'10", age 27-35. Cornucopia of rewards for female with solid values. Must send photo. 9023 ✉ ☎

I Am A Charming, Jewish—Foreign-born woman who is unpretentious, straightforward and attractive in a non-cliched way. I am extremely well-educated, warm and gracious and would like to meet a mature professional man (35-45) who is secure within himself, has a generosity of spirit, is highly intelligent, insightful and wise. Bonus points if you do not have stereotypical New York sensibilities and are able to capture your personality style through the written word. Photo would be appreciated. 7856 ✉

Classy, Cultured Jewish Lady—34, attractive, intelligent, warm and caring, with a great outlook on life, seeks single Jewish male, to 41, who is successful, confident and sincere, for a lifetime of happiness. Note/photo. 4500 ✉ ☎

Blond, Blue-Eyed, Slender—Pretty Californian (young 40), successful NYC business owner, divorced with one small child, seeks one great man, 40ish and professional, who is passionate, communicative, funny and sexy, for soul mate and lasting love with a woman who is worth it! Photo/note please. 9040 ✉

Petite, Blond Female—Relocated to NYC, no dependents, seeks gentle, 50 plus male best friend for life. Phone. 4516 ✉

Smart, Sexy, Slim, Successful—Warm, vivacious, pretty, laughing green-eyed blond seeks special Jewish man, 37-46, for love and laughter. Photo. 9058 ✉ ☎

I'm An Idealist—Pretty, sexy, slim, lady lawyer seeks to share tennis, theater, hiking and a certain smile with dynamic male, 38 plus. Photo. 7849 ✉

Manhattan Entrepreneur—45, 5'10", 180. Likes restaurants, repartee, pro basketball, Central Park. Seeks very pretty lady, nonsmoker, up to 36. Note/photo optional/phone. 4458 ✉

Looking To Spoil And Be Spoiled—Handsome, 35, athletic male who is caring, sensitive, with a heart of gold, seeks attractive, in-good-shape Jewish female, 26-34, to share sunsets, dinner and everything in-between. Photo/note. 4495 ✉

Analytic Therapist—Female, Jewish, 40s - looks, smarts, sensitivity, integrity, warmth - seeks male counterpart. 7802 ✉ ☎

Attractive Lady—Six rooms on Park Avenue with Sotheby's antiques and summer home in the mountains of NC. 5'8", 120 lbs - intelligent, funny and kind. Looking for man, 45-60, 5'10" up, intelligent, successful, similar life style, good sense of humor, for loving relationship. Nonsmoker. Note/photo please. 7824 ✉

Handsome Italian—43, fit and healthy man, likes to ski, play tennis, golf...dining out, the theater. Seeks pretty, slim, fit female, 30-40. Send note and photo a must. 4492 ✉ ☎

Sexy, Sweet, Smart—31, 5'9", auburn hair, aerobicized body, model looks. Wants tall (6' minimum), rugged, athletic jock, family man, success story, for the real thing. 9032 ✉

Pretty, Sweet Brunette, RN—30s, seeks man for marriage and family. MD preferred. 38-55. 9013 ✉ ☎

Savvy Social Worker, 33—Pretty, high-spirited, seeks communicative, marriage-minded man, 35-45. Sense of humor a must. Note/photo/phone. 7829 ✉

Holy Cow, Batwoman—A new superhero, masquerading as a handsome, bright, witty, romantic, optimistic Irish-American executive (35), has just arrived in Manhattan. He seeks a cute, confident, clever, cuddly compatriot. Send Bat-note/Bat-photo/Bat-phone. 9057 ✉ ☎

Handsome, Athletic Man—40s, successful artist, city/country homes, loving, warm, worldly, funny, slim, ready, seeks fit, 30s, great woman. Photo. 4505 ✉

Seeking Best Friend—For lasting relationship. Man, 48, 5'8", seeks nice Jewish woman living in NYC. 9011 ✉ ☎

Are You Looking—For a new best friend who is 32, with long, brown wavy hair, a great body and loves to laugh? Well, if you're a successful Jewish male, over 35, ready to play, dance and dine, you may have found her. Friendship can lead to terrific things. Photo a must. 9042 ✉

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Pretty, Petite, Passionate Female—Jewish professional who is caring, sexy and affectionate, loves the theater, gourmet restaurants, travel and tennis. Seeks a male best friend (33-42) who has a sense of humor and a passion for life, love and adventure. Nonsmoker preferred. Note and photo appreciated. 9025 ✉ ☎

Looking For Mr. Perfect?—I'm not it. But if you are looking for a Jewish, single nonsmoker - family-oriented, 30-year-old mensch, works NYC, who seeks female, Jewish, single counterpart, 24-32, for meaningful relationship, send note/photo appreciated: POB 1, Spring Valley, NY 10977-0001

Do You Exist?—Divorced Catholic attorney, 34, tall pretty mother of 19-month-old. You are tall, 30-plus, professional and marriage-minded, who loves movies, eating out, enjoying NYC and happy family times at home. Note/phone. 7837 ✉ ☎

Integrity, Compassion, Laughter—Are basic qualities I possess. Seeks Jewish man, 57-67, having same fundamental qualities. If this doesn't frighten you, there's more - elegant, slim, athletic, lively Jewish woman. Please write: 4469 ✉

Great-Looking, North Shore Blond—Seeks man with his head screwed on right. You'll be proud to take me anywhere. I'm 36, Jewish, sexy and professional. You are 37-45, previously married, successful Jewish mensch. Phone. 9069 ✉ ☎

Tall, Handsome Man—38, partial to the arts and Belmont Park, seeks woman to share life with. 4474 ✉

Elegant Widow—Italian, northern NJ, educated pianist, family values, cat lover, seeking gentleman, 52-62, in good health, with sincerity, education, to share a walk through a special time. 9031 ✉ ☎

Dynamic, Sexy Lady MD—Attractive, likes outdoors, seeks 50s-60s nonsmoker - kind, healthy, secure. Note/phone. 9014 ✉

Blond, Beautiful, Bright—LI, Jewish gal, 48, seeks man for all seasons. 4476 ✉ ☎

Florida-Bound—Cute, sexy and funny, successful, 31, Jewish woman - wishes to meet well-established businessman for love and romance. 9016 ✉

Attractive Professional Woman—48, slim, warm, deep, varied interests, creative, seeks male counterpart. 9064 ✉

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I Need A Hug—From a NY/NJ cutie who is a hopeless romantic able to be a best friend and companion. She is also devastatingly cute and sexy, mischievous, a little immature, Jewish, late 20s-late 30s, easygoing, has a head-turning body, with great legs, a warm heart (and probably doesn't exist). I'm a generous, easy-to-be-with, tall, 30s, Jewish male with very good looks, wit and disposition. If you enjoy movies, sports, the gym, laughing, and love being in love, send a picture. 9026 ✉

Very Pretty (Really!)—32, Jewish, slim, slightly materialistic, magazine columnist - this is my toughest assignment yet - seeks very successful partner. Photo. 7828 ✉

Be My Valentine—Attractive, vivacious, 37-year-old, Jewish (nonreligious) professional seeks fit, sincere, confident man to share fun times, adventure and hopefully much more. Photo please. 7820 ✉

Handsome, Athletic, Passionate—Very successful, highly educated Jewish businessman, Manhattanite, late 30s, seeks first class lady, 25-35, of great beauty, brains and heart - for long-term relationship. Photo. 4493 ✉

Aesthetic, Attractive, Affable Brunette—5'9", slim, leggy, professional, 40s - enjoys sports, music, ballet, the outdoors, traditional values. Seeks a caring man for a sharing relationship. Photo. 7777 ✉

Great Beauty—Lean, shapely, stylish, creative, refined, thoughtful, hip - desires tall, healthy, accomplished Jewish sweetheart, 40s-50s, for fun, tenderness and thrills. Note/phone/photo a must. 9012 ✉

Pretty Brunette—38, Jewish, seeks secure male. Photo. POB 659, NYC, 10156-0601.

Executive—Looks younger than his 50 years, 5'6", slim, well-traveled, well-educated - seeks lasting relationship with a woman in 20s or 30s. 9062 ✉ ☎

Blue-Eyed Female—Professional, 5'7", 40, Manhattanite, intelligent, with sense of humor, fit. Looking for a good person to share time with. Photo/phone. 7821 ✉

Charming, 5'7", Beauty—Not seeking beast, just a great man to appreciate warm, slim, secure, smart Jewish lady, 39, for happily ever after. Photo. 9056 ✉

Greek-American Female—5'6", professional, successful, sweet, caring, classy, and with a sense of humor. Seeks Jewish MD, mensch, 38 plus, who wouldn't mind a shiksa for permanent relationship. 9055 ✉

Singer Seeks Accompanist—Educated professional who sings, really attractive, in great shape, frequently funny, sometimes silly, never off-key - seeks nonsmoking, 5'8"-plus Jewish male, 36-47, for harmonious duet. 7836 ✉ ☎

Strikingly Handsome—Ivy professional - romantic, adventurous, wealthy, fit, charming, funny, secure, 37, likes the arts and travel. Seeks pretty, well-educated, affectionate, outgoing, accomplished female, 25-35, for lasting love. Photo/letter/phone. 9047 ✉

Super Nice—Pretty, warm, Jewish professional woman, mid 30s, great figure, loves theater and sports, seeks intelligent, sincere male. Photo. 9053 ✉

Single Black Male—35, professional, seeks single white female, 5'8" or taller. I enjoy long walks, car trips, movies, music or just quiet evenings at home. 4486 ✉

The Whole Truth And...—Stunning, successful, sensitive, sophisticated Jewish woman seeks her clone. Please be accomplished, 41-54, in NJ and Manhattan area. Note/photo. 7803 ✉

Physician—43, 5'10", 155 lbs, fit man, likes concerts, skiing. Protestant. Seeks gentle, pretty woman, under 38, interested in marriage, children and understands Alexander the Great and Virginia Woolf. Note/photo. 4509 ✉

Better Than Chocolate—Tantalizing and liberal-minded business owner and professor, Jewish, 37, seeks warm-hearted, pretty, intelligent (a sense of humor would be good too) female partner to enjoy NYC and the Vermont countryside. The sky is the limit! Photo please. 7816 ✉ ☎

Heart Of Gold—Filled with a lot of love. 33-year-old Jewish male - tall, very handsome, sweet, kind, caring, warm, funny and sincere, seeks the elusive angel to share the New Year and forever with. Photo please. 9051 ✉

Former New York Model, 24—6', slender, auburn hair, tawny complexion. A smile that will melt your heart. Seeks tall, handsome professional who is gallant, sensual and kind. Note/photo. 7791 ✉ ☎

Entrepreneur, Writer, Mountaineer—40, handsome, 6'1", Jewish; splits time between NY and Wyoming. Seeks pretty, richly subtle woman, 36 or less, with deeply rooted soul, not hooked to 'now' culture, at home in any century. Note/photo. 4487 ✉

Skis The Blacks Out West—6', 180 lbs, blue-eyed, handsome Jewish professional, all Ivy education (MBA), 28. I love skiing, Mozart, children, sports (keeping fit - I run a 3:50 NYC Marathon). I am intense but silly, cautious but spontaneous, and eminently huggable. I seek a pretty Jewish female, 20-28, who is still reading. A handwritten note and photo guarantees a response. 4489 ✉

The Great Leap Forward—Just landed that big publishing job. Now this pretty, in-shape, feminine, 41-year-old bundle of charm is looking to share the tender side of life with a smart, focused, fit, upbeat Jewish guy, 40s. If you would like to dance with me, debate the ways of the world, daydream out loud, hunt for an old Victorian, build a loving marriage, have a kid, buy a dog, send me a note/photo. 7822 ✉

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Very Attractive, Athletic Jewish Lady—35, with great love for the outdoors, good books, music and friendship. Seeks a kind, mature gentleman with introspection, whose eyes have seen and can still smile. Please write/phone. 7823 ✉

Beautiful Brunette—30, fun, smart, nonsmoker, nondrinker, successful artist - seeks fun, intelligent, handsome, successful man. 4472 ✉ ☎

Kind, Loving, Sincere—Very intelligent, 48-year-old Jewish male, MD/PhD, seeks Jewish female, 34-44, with similar qualities, to share life together. Photo appreciated. 4507 ✉

Manhattan Executive—Very successful businessman seeks intelligent, attractive woman. I am youthful, handsome, mid 40s, divorced, athletic, sensitive and literate. I am an avid skier and spend most of my spare time in Colorado. You are well-educated, slim, athletic and like kids. Note and photo please. 4479 ✉ ☎

Successful Exec - Traditional Values—This handsome, well-educated man, 44, seeks that one special lady, 30-40, for sharing and caring, now and... She is also attractive, educated, well-versed, interesting and interested in a variety of issues. Note/photo. 7817 ✉

East Side Kid—Warm, funny, 5'11", 37, Jewish Wall Street male - enjoys travel, movies, dancing. Seeks sweet but playful female. Phone/photo. 7815 ✉

Playful But Serious—Warm, witty, upbeat female, 34, blond, blue-eyed beauty with a devilish sense of humor. Seeks nonsmoking Christian man, 30 plus, with a warm heart and adventurous spirit. Photo/phone. 4480 ✉

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The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

White Knight Seeks Black Queen—Professional, 38, financially secure, good-looking, free spirit, a very class act, seeks a very special, equally classy, attractive woman of color to experience all of life's amenities and adventures. If you wish to be spoiled rotten, please respond with photo/phone. Age irrelevant. 4496 ✉

Take Me Out To The Ball Game—Very attractive and intelligent, Jewish professional woman, 25, who loves music, movies, art, theater, travel, sun-worshipping and sports (especially NY Mets), seeks fun-loving, caring, nonsmoking, Jewish professional male, 26-34, with similar interests and attributes, for an afternoon at Shea (and perhaps more). Note/phone/photo please. 4497 ✉

Fate's Not Cutting It—Handsome 28-year-old, 5'9", physically and mentally fit, wants to meet you now. Travel, skiing, movies, spicy food, biking and the Mets - for starters! Sincere, honest...with a touch of sarcasm. If you're intelligent, with that sweet, sexy look - fun and romance could be ours. Photo please. 9059 ✉ ☎

I Can't Believe It—I'm actually placing an ad. Very pretty, petite (but big-hearted), Jewish professional female, 39, upbeat, with a great sense of humor - and a terrific friend too. Loves Billy Joel, tennis, Alfred Hitchcock movies, eating out, and kids. Desires to share it all with warm, sincere, fun-loving, Jewish male professional - who can't believe he's answering an ad. Note/photo. 4501 ✉

Pretty Italian—Trim, active, sense of humor, traditional values - seeks sensitive and sincere man, 41 plus, to share time together. Photo/note please. 7827 ✉

Skier/Consultant—Witty, sensitive, political, Ivy Leaguer, 27, seeks romantic, dynamic, brainy woman. 7826 ✉ ☎

Simply The Best—Very attractive (blond, blue-eyed), well-educated, introspective, health-oriented lady with diverse interests seeks divorced, professional (38-58, 5'10" plus) male counterpart. Westchester/CT. Photo/phone/note. 9060 ✉

Mensch—Not nutty but chunky, 45, divorced, seeks unpretentious woman to be my best friend and maybe more. Send note and phone. 4477 ✉

Slim, Pretty Psychologist—Seeks upbeat male, 50s, for true companion. 4491 ✉

Stunning, Sensual—Full-figured female needs a lover/partner-in-crime to share everything from sports to spirituality. You're a tall, powerful man, 38-48, who loves life exactly as it is and wants to share it with an exciting, down-to-earth, secure sophisticate who knows the wisdom of innocence. Nonsmoker/note. 9049 ✉ ☎

Looking For Mutual Love—5'7", 29-year-old beauty, long brown hair and hazel eyes, caring, very giving, cultured, sophisticated. Enjoys travel, dancing, theater, fine dining and working out. Seeking the same in a Jewish professional, 5'10" plus, 30-39 years old, for a lasting relationship. Nonsmoker. Photo please. 9061 ✉

You're—32-38, smart, fun, beautiful and an active woman. I'm 53 - look 45, handsome rogue, successful businessman, in great shape. Nonsmoker. Let's do 1992 together and maybe forever. Please send recent photo and note. 4462 ✉

Seeking Black Woman—Successful white business exec, 49, tall and trim, seeks slender, pretty black lady for sincere relationship. Photo please. 9063 ✉

I Say 'Why?'—My daughter says 'Why not?' I'm looking for a professional, warm, wonderful and funny Jewish man, 50-60, for fun and love. I'm a beautiful, slender, blue-eyed single mom. 9048 ✉

A Man Of Substance—44, 5'10", slim, Jewish, literate and thoughtful, communicative and empathic, open and accessible, arts lover (music, books), seeks one comparable woman for forever. 7800 ✉

What Does It Take?—Great-looking man (divorced, Jewish, nonreligious, 49), with an adorable smile and all my hair. Successful both financially and as a human being. A man with style and wit, passionate and compassionate - a true romantic. Eclectic tastes - travel, country drives, movies and tennis. So...if you're truly very pretty, trim, have style, wit and warmth, love closeness, then maybe all it takes is a photo and note from you. 7801 ✉

Romanticizing About A Quality Man—Does not compare to experiencing one. This tall, handsome, Jewish, 25-year-old recent MD has a lot more to offer than the superficial. If you are that special someone, I want to meet you. Letter/phone/photo. 9038 ✉ ☎

Sophisticated Mediterranean Beauty—This warm, caring, deeply committed and passionate 38-year-old, successful entrepreneur - with a clear mind and open heart - seeks a truly terrific man, 40s, with integrity and a great sense of humor, who is spiritually and emotionally evolved, personally and professionally successful, physically fit, masculine, adventurous and fun. If you are interested in meeting an equally terrific woman with similar qualities, who wants a passionate and deeply caring relationship with an extraordinary man, then please write. Photo appreciated. 9015 ✉

Very Attractive Woman—5'7" tall, thin, blue-eyed, Christian, 39-year-old, with diversified interests, seeks tall, thin, handsome, educated, successful NYC man, 35-43, nonsmoker please. 4478 ✉

Handsome, Ivy, LI Veterinarian—31, Jewish, 5'9", 157 well-built lbs, enjoys boating, fitness and spoiling a special lady. Looking for beautiful Jewish professional, 23-31, with heart of gold and no broomstick. Note, phone and photo. 9066 ✉

Are You Ready For Marriage—In 1992? Then do not procrastinate! If you have not yet met that special person - like me - then get moving! This lively lady who is extremely young for 40 (in every way) wants to marry an eligible and honest man who also has a definite desire to have children. I am naturally cute, very energetic, bilingual, easygoing and flexible. I prefer a guy who is very successful, communicates easily and has either a good sense of humor or can laugh easily. If marriage, kids and sharing your life with an adorable future wife are essential, then just reply with a brief letter and telephone number. No photo required. 9043 ✉

Prince Of Tides—Wall Street professional, 33, seeks Ivy-educated, creative woman to share diverse interests - from opera to bowling, pizza to Lutece, Nirvana to Sinatra, Shakespeare to Yeats, NY to Paris. Phone/photo. 4465 ✉

Attractive, Accomplished, Unusual—Fitness health professional seeks distinctive professional man (34-48). Letter/photo/phone. 4464 ✉

Soft And Sensual—Artistic and intellectual, Jewish/Italian female, 32, seeks strong, successful, protective white male, 25-40, for serious and loving relationship. 9036 ✉

Long-Term Romance Without Games—Recently moved from NYC to lower CT. I'm a warm, caring, sincere man, 40s. Would like to meet a younger, pretty woman who wants the same. I enjoy the best things CT and NYC have to offer. Photo/note appreciated. 9022 ✉

Damsel Not In Distress—Should be 29-39, slim, pretty, chic, intelligent, etc. Wanted by handsome, athletic, internationally known CEO. Photo. 4517 ✉

Slim, Sweet, Beautiful—Seeks handsome, refined, fit gentleman. Call if likewise 45ish, successful, dynamic yet fun-loving. Degreed, clubbed, traveled. 4488 ✉ ☎

Looking For Soulmate—To bring out the best in each other forever. Good-natured, caring, attractive, financially secure, male Jewish lawyer, 35, 6'. Enjoys: people, nature, animals, books, exercise. Please send photo/note if you are a caring, stable, fit, slim female, 25-34. 9065 ✉

Ali McGraw Look-Alike—Jewish, 35, petite, seeks professional, marriage-minded male, 32-45. Enjoys tennis, ski, travel. Note/photo/phone. 4466 ✉

Gay White Male—39, 5'8", 160 lbs, healthy, handsome, fun-loving, well-built professional, seeks same to share the pleasures, adventures and ups-and-downs of life. Photo/phone. 4506 ✉ ☎

Korean Woman—Of compassion and passion sought by white Manhattan MD for serious relationship. Past history not important. Note/photo. 7813 ✉

Chinese Female—33, seeks one man - now and forever. BA, decent, sincere. Dream of white gown and more. Note/photo please. 9024 ✉

NJ Pharmaceutical Executive—Jewish man, 53, divorced, tall, trim, handsome, traditional values and sensitivity, seeks attractive Jewish woman, 42-47, intelligent, vivacious, sexy, secure, independent and caring, who is balancing a career, raising children and ready for a real relationship. Note/phone/photo please. 4467 ✉

One Of A Kind—Lovable, good-looking, athletic, 5'10", blue-eyed Jewish executive with unique style and spirit. Seeks slim, pretty woman, 26-34, with sensational smile and an easy laugh. Note/photo please. 4475 ✉

Spunky, Creative Beauty—31, Jewish, feminine, worldly, intelligent, spiritual - seeks strong, grounded, self-aware, compassionate, successful man, nonsmoker, 35-45, who enjoys life. 4508 ✉ ☎

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Very Handsome, Tall—36, sensitive, caring and financially secure, seeks very nice and beautiful woman, 20s-30s, for love and happily ever after. Photo a must. 9068 ✉

Improve International Relations—Pretty, smart, successful, interesting, fun, chic Jewish lawyer with broad interests. Toronto-based but travels. Would like to meet her equal in a Jewish man, 40-55, who is also willing to travel, for cross-border relationship. 9029 ✉

Bright, Pretty Manhattan Lawyer—Early 40s, slim, shapely, 5'7", youthful Irish good looks, seeks man with intelligence, warmth and integrity, nonsmoker, 37-51. Phone/photo/note appreciated. 7809 ✉

Warm, Witty—Attractive, white, slender woman, 5'9", 45 years, seeks good-natured, sensitive man for possible commitment. Photo appreciated. 7838 ✉

All That Jazz—31, professional Jewish female - attractive, creative, athletic and spunky. Seeks partner in a 30-45, educated man, for love and marriage. If you are outgoing and have a passion for life, send photo, note and phone. 9030 ✉

Try A Little Tenderness—Affectionate man, 36, handsome, athletic, honest, Jewish, seeks warm, attractive, fit, self-aware woman, 30s. 4515 ✉

Stop Searching · I'm Here—Sexy Jewish female, 24. Photo and note. 7814 ✉

Someone Special—Tall, extremely good-looking creative professional with many interests seeks his one true love - who is beautiful, bewitching, passionate, unpredictable, with a sense of humor, 35-43. A person who has something to contribute to a relationship - as I do. Nonsmoker. No photo, no reply. 9039 ✉

Classy, Green-Eyed Jewish Female—31, slim, intelligent, attractive with great legs - seeks professional Jewish male, 30-43, who loves to spoil and be spoiled. For best friend/marriage. Note/phone/photo a plus. Serious replies only. 9033 ✉

Gay Woman—39, feminine, attractive, PhD, unpretentious. Seeks feminine, attractive woman, age 35-50, for meaningful relationship. Send note. 4482 ✉

Successful Westchester Attorney—34, attractive, 5'10", 155 lbs, seeks attractive, educated and understated woman, between 25 and 35. Photo and phone appreciated. 4483 ✉

Gay White Female—32, cutie, forever in blue jeans, fun, loves TV oldies - seeks feminine woman for relationship. 4512 ✉

Very Pretty And Sophisticated Woman—35. Into jazz, intellectual repartee and romantic dinners. Seeking sensuous same! Are you a woman of substance, femininity and integrity? I would love to hear from you. Photo and note. 4484 ✉

NJ Beauty—Sensuous, slender, successful, 45, seeks best friend and lover. I enjoy the beach year-round, warm nights by the fire and the excitement of NYC. You're communicative, intelligent, romantic and a nonsmoker. Note/photo/phone. POB 233, Madison, NJ 07940.

Petite, 55, Widow—Former model - shapely, slender, well-traveled, well-educated and athletic. Above all, approaches life with intelligence and humor. Seeks articulate, athletic, established male, 50-60, with a keen sense of humor. Photo required. 7818 ✉

Prominent Jewish Beauty—Cultured, 39, artist, author, genuine, slim. 7812 ✉

Successful Professional—Early 40s. Looking for the right person to share the excitement in life. In the winter I ski. In the summer I spend alot of time on my boat. I also enjoy fun rides in my fast cars. At other times, with the right person, my preference becomes fine dining, movies, travel and lying in front of the fireplace with good conversation. If you are fun, exciting and attractive, and between 28-36, please respond with photo and phone. Nonsmokers please. 9045 ✉

Exotic, Professional Female—A rare find, 120 lbs, 5'5", seeks a robust (not rotund), 43ish, adventurous, successful man for relationship, to sample the world with. Ski, sail a plus. Photo/phone. 7732 ✉

Are You A Kindhearted Man—In love with love, excited by work (medicine?), love to laugh but can whine with the best of them? I'm 36, pretty, kind, tactless at times, not a size 8, almost PhD, ready for marriage/children in '92. 7834 ✉

Stand Out In A Crowd—Beautiful, blue-eyed brunette, 5'8", successful, sincere and self-confident, 30-year-old Jewish female, athletic - enjoys skiing/tennis. Seeks Jewish male stand-out, 29-35-year-old. Please send note and photo. 7840 ✉

Beautiful/Refined—Gorgeously fit, Christian, CT woman in 50s - loves tennis, all things cultural. Seeks handsome, successful, romantic, athletic man of integrity, 55-60. Note/photo. 7833 ✉

Fun, Jewish, Adorable Ski Bum—32, seeks tall, smart, handsome Jewish male, 32-38, who enjoys Mick more than Mozart and Vail more than Hunter, to hit the slopes with this winter. Photo. 9044 ✉

Tall, Slender, Pretty—Ivy-educated Jewish woman, seeks best friend/lover, to 50s, with multiple interests and a loving heart. 7819 ✉

Fairy Tales Can Come true—Just meet me! Pretty, petite, witty, vivacious, Jewish (no princess) professional, 40, thoughtful mind and caring heart, needs man of intelligence and humor, with passion for life, for happy endings. 7835 ✉

Aren't There Any—Successful Catholic men out there? This Italian-American professional woman, 37 and very attractive, invites you to dinner if you're accomplished, thoughtful, fit and ready. Nature lover, horse lover, somewhat of an outdoorsman a plus. Note/photo a must. 9052 ✉

Witty, Worldly Attorney—41, who likes politics, history, music and late nights, would like to meet single female, 30-43, of similar import. Send photo and phone. 4498 ✉

Pretty, Sexy Blue-Eyed Redhead—30s, 5'4", successful corporate attorney, East Side resident, former artist and dancer, in great shape, athletic, energetic. Seeks accomplished, handsome professional man, 35-50, for fun and romance. Note/photo please. 7841 ✉

Attractive Man—Late 30s, smoker, kids, seeks very thin woman, 21-30, for serious relationship with no nonsense or waiting. 7748 ✉

Attorney, 41, Catholic, Writer—Witty, seeks single female, 35-44. Likes music, dining out. Send photo, phone. 9019 ✉

Good-Looking Jewish Male—31. Enjoys working out, movies, tennis, skiing and the beach. Seeks an attractive and caring woman, 24-35, to share good times and romance. Note/photo. 7806 ✉

Mildly Offbeat Personage—Infiltrates our wildly absurd world in guise of MD, 43, 5'10", 155, musical, creative, ever curious, semi-athletic. Seeks warm, intelligent, tiny-waisted, very slender beauty, under 5'7", under 115, under 39, for whom this connects somehow. Letter, photo. 7811 ✉

Uniquely Smart—Successful, handsome, athletic, adventurous, 35, 6', Ivy MD seeks similar woman, 25-35. 7807 ✉

Gorgeous, Tall MBA—Pretty, 28, 5'10", mixed race, sensitive, witty woman - seeks caring, sincere, intelligent man. 7839 ✉

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Making an impression—so striking. (8)

5 The firm with many graduates stops short. (6)

9 Fitting pipes to a new building. (8)

10 These days a bog engenders respect. (6)

12 Grace has got in with a liar, unfortunately. (6)

13 A catastrophe that will involve sad rites. (8)

15 Fly around buffet where there's a variety of fish. (7)

16 Smirk if spirit is shown about the Right. (4)

20 The university may end beer supplies. (4)

21 See main changes made in the plant. (7)

25 Left, being unpleasant. (8)

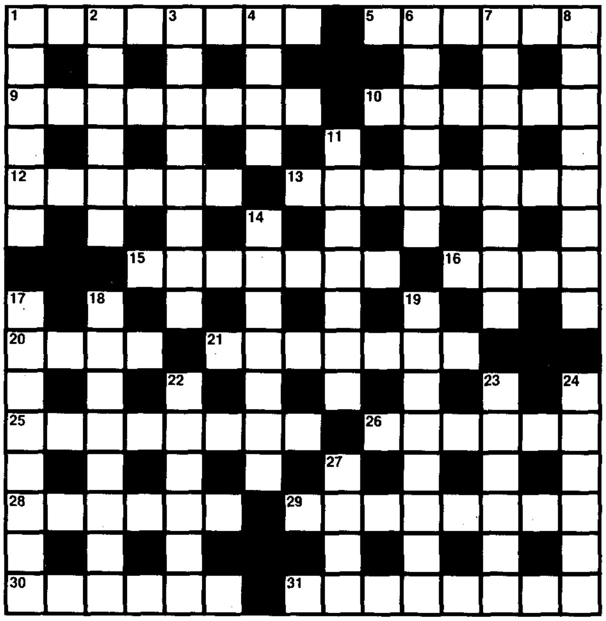
26 Stick a man in the centre. (6)

28 Collect articles received by a monarch. (6)

29 A large number put inside break free—such an adventure! (8)

30 Temporary accommodation housing an occupant. (6)

31 Produces the family—is on guard. (8)



DOWN

1 Keeping a pet in a place fit only for pigs is thoughtless. (6)

2 A copper ring or charm. (6)

3 Artistic work it's cheap to reproduce. (8)

4 A well-known school set up a record. (4)

6 Trial resulting from gold transaction. (6)

7 The medico is true maybe, but wet. (8)

8 Makes notes about erosion, using strong language. (8)

11 As a trailblazer, one wants all-round support. (7)

14 Mount without hesitation when given guidance. (7)

17 Sense people rowing will encompass agreement. (8)

18 The board put on weight, due to copious seafood. (8)

19 Youngster holding a certain Gree character to be an awful beast. (8

22 Like a high-flier getting behind. (6)

23 Pass comment about the objective. (6)

24 A river always going in different directions. (6)

27 Land backing up the Spanish Italian agreement. (4)

'BIBLE-TOUR BROCHURE' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Constrictor snake

4 Burn with hot liquid

9 The scarlet letter

13 Below baritone

17 "Three men in ——"

19 Opposite of inner

20 Lamprey fisherman

21 As blind as ——

22 "See the Pharaohs' ——" (Hebrews XI, 26)

25 Past bedtime

26 Hawaii's Pearl

27 "We will visit ——" (Acts II, 10)

29 First name in fashion

31 Between R and V

32 Thine, in Roma

33 Genesis ship

34 Enthusiasm

37 Upholstered piece

39 Ponselle or Bonheur

43 Neither sml. nor med.

45 Montreal baseballer

46 "View the majesty of ——" (Song of Sol. IV, 1)

50 Schoolboys' jackets

52 "Movin' ——" ("Jeffersons" theme)

53 Kind of bopper

54 U-boats

57 Rocky hill

59 Sp. miss

61 Demolition do-it-all

62 Actress Garr

63 Composer Gustav

66 Affectations

68 Lah-di-——

70 Hardware screw-on

71 "Hear these Greek words of welcome" (Acts XVI, 9)

75 Like a bump on ——

76 Fat farm

77 "Monster" lizard

78 Wooden horse of myth

79 Become indistinct

80 Inc., in the UK

82 Wicked

84 She raised Cain

85 Ending of a New Year's song

86 Dining terrace

88 Ostrich look-alikes

90 Gush lava

94 "A day at leisure to ——" (2 Samuel X, 5)

98 Golden Rule word

99 Overly

100 Space monogram

101 Requisite

102 Rip-off

103 Before theta

106 Egg: prefix

108 Label

110 Dame Hess

112 "Camp one night in the ——" (Song of Sol. I, 5)

117 'Bye!

121 Crowning glory

122 "Shop in the ——" (2 Samuel I, 20)

126 Regarding

127 Flower prickle

128 Voice a view

129 Small plateau

130 Shipshape

131 Executive's asst.

132 Mary Poppins, e.g.

133 Catch on

DOWN

1 Washing ritual

2 Other, to Juanita

3 Mischa of the movies

4 Least sweet

5 SPCA pickup

6 Didn't go hungry

7 Guitarist Paul

8 Trickled, as a faucet: var.

9 Col.'s command

10 Culbertson of bridge, et al.

11 Bus station

12 With creativity

13 Neighbor of Java

14 Addis ——

15 Bacchus's follower

16 Barbecue favorite

18 "Walk the walls of ——" (Rev. XVII, 5)

20 After musket or auction

23 Coin for Alfie

24 Pacific island republic

28 Theater section

30 Trendy New York area

31 Warrior of old Japan

34 Zuyder ——

35 Second phone: abbr.

36 Mil. mail drop

38 Marshes

40 West of Que.

41 No dele, to printers

42 Committee's program

44 "Finally we'll head ——" (Matthew II, 1)

47 Choosing

48 Not in pieces

49 Chaperone for 59-Across

51 One-man stint

55 Brown bear

56 "Ramayana" heroine

58 Steps on the gas

60 One of the Shaws

63 Fibber McGee's wife

64 Quantity

65 TV do-over

67 Successful decoder

69 Roll-call reply

71 Metered vehicles

72 Wickerwork reed

73 Injuring permanently

74 Bird of peace

81 Philippine tree

83 Publishing bigwig

86 College officials

87 Citrus quaffs, for short

89 Noah's eldest

91 Cousin's pop

92 School-support gp.

93 Half a hand drum

95 Some marsupials, familiarly

96 Gnaw upon

97 Homeric epic

103 Frome of fiction

104 Playfully pester

105 That Loos woman

107 "—— shoe fits, . . ."

109 Fire felony

111 Korean G.I.

113 Jogging gait

114 McDonald's magnate

115 Creepy

116 Cub Scout unit

118 Designer Cassini

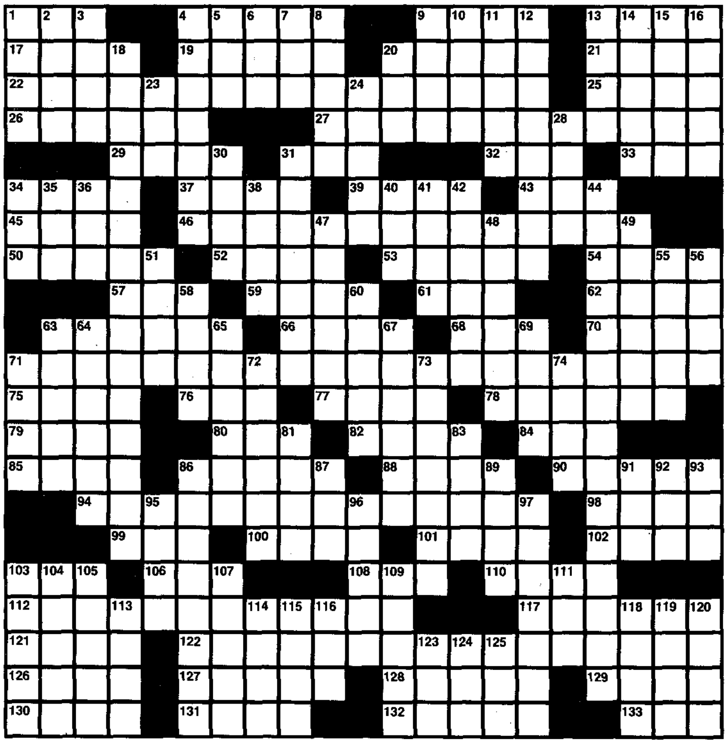
119 Cyrano's problem

120 Kin of a mosquito

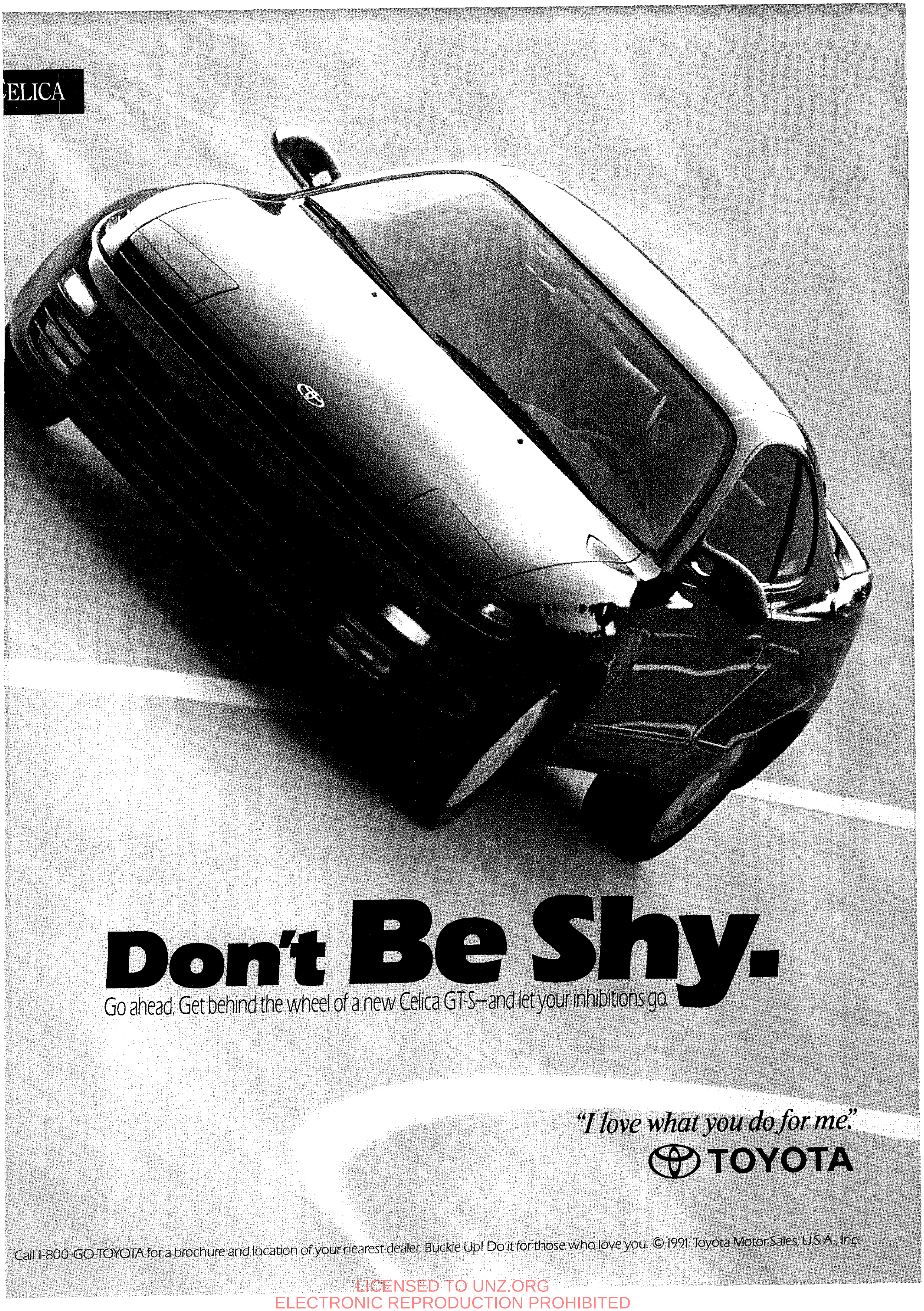
123 WW II ration agcy.

124 Fish feature

125 Raggedy doll



Solutions to last week's puzzles appear on page 93.



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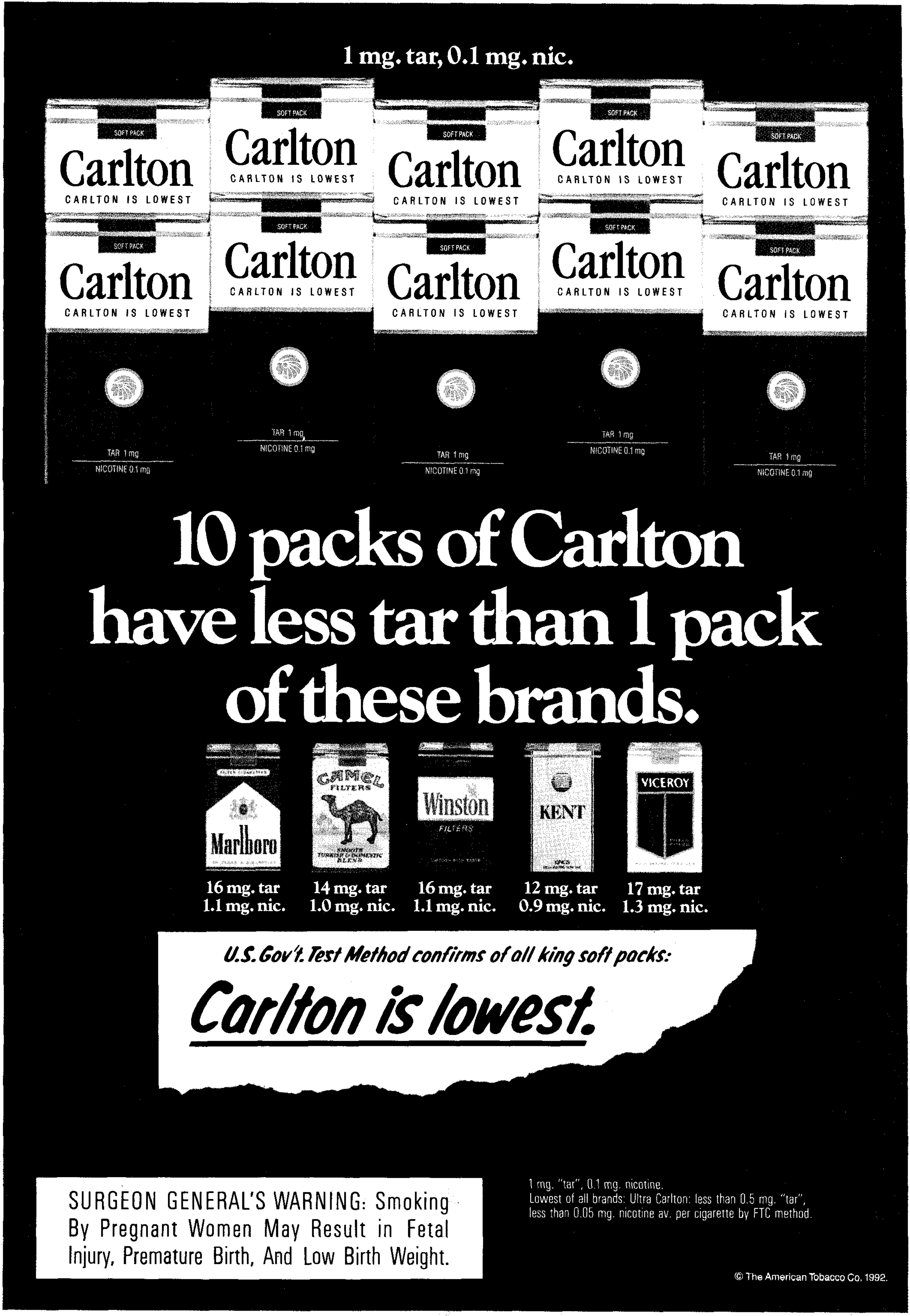

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